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## At the Theatres.

The shrewdness of Mr. Kelly obtained for the first performance in New York of A Friendly Tip a numerous and kindly-disposed audience. By dint of much scheming, the exhibition of Chinese dudes, and the whistling nigger on our thoroughfares, and an alliance with the female telegraph operators who were refused employment by the Western Union at the close of the recent strike, a large number of people were induced to visit the Twenty-third Street Theatre Monday evening. Whether it be that the manager of this house is unlucky, or his selection of attractions bad, it seems as though he is doomed to failure in all his undertakings. Zenobia was what is popularly designated "a terror." A Friendly Tip goes that ill-starred musical mixture one worse, and deserves the expressively descriptive name, "a horror."

The piece and the manner of its performance received attention in these columns several weeks ago, when Mr. Kelly tried it and his star on the Newark, N. J., dog. We have little to say in addition to what then appeared, except that the piece is unworthy of the actor for whose talents it is the vehicle, and of the clever manager who has attempted the Herculean task of making it pay. It is possible that on the road, where fustian passes for velvet, and the dude is still a novelty, Mr. Ferguson may achieve notoriety and draw money; but it is impossible that theatre-goers in intelligent localities will stomach the trash which J. H. Farrell has gathered together and passed off on Messrs. Kelly and Ferguson as a play. It contains not an atom of originality nor a spark of wit. The humor is of a broad, coarse stamp. The central character, played by Mr. Ferguson, is offensively obtrusive. The idea of reproducing the dude upon the stage is, as a well-known critic has said, bad art. To attempt to caricature that which is already a caricature, whether by the pencil, the pen, or the accessories of the theatre, is simply absurd. The ridiculous young men whose dress, manners and habits have won for them a distinctive and unenviable prominence, are sufficiently amusing in themselves to answer all purposes. The dude is a satire upon male humanity—to trot him out behind the footlights is to commit the singular paradox of striving to satirize a satire.

The plot of A Friendly Tip is extremely commonplace and uninteresting. Here and there the dialogue contains colloquialisms pertly and pertinently appropriate to the occasion, and which draw forth laughter from the spectators. But as a whole it is dull as ditch-water, and quite as unpalatable to the refined taste. The part of Sir Chauncey Trip, the dude hero, is neither entertaining nor humorous. The author has been absolutely unsuccessful in shaping the character into a medium for the proper display of the impersonator's abilities as a character comedian.

To do Mr. Ferguson justice, we must say that he performed his up-hill work with rare conscientiousness and a noble determination to assert himself in spite of the disadvantages of exhibiting himself in an utterly unworthy role set in an undeniably worthless drama. He endeavored, with some success, to give the part more individuality than the author conceived possible, and it was no fault of his that the audience were not satisfied that they had had received a fair return for the time and money they had expended in investigating his claims to steller recognition. Mr. Ferguson has done some capital work on the local stage in the capacity of stock actor in days gone by. He may possess the gifts requisite to distinction in the broad firmament wherein he is now flickering as a new-fledged star; but unless he gets a piece which will not only enable him to shine luminously, but require that he shall, there is little hope of his long remaining a permanent fixture in the theatrical welkin. Given a good part in a good play we doubt not that this actor would rapidly acquire fame and fortune. Sir Chauncey Trip and A Friendly Tip belong to the very opposite category, and the friendliest tip THE MIRROR can give the gentlemen most deeply concerned—Messrs. Ferguson and Kelly—is to dispense with Mr. Farrell's compilation of stale nonsense, and secure something deserving of serious consideration.

The company are collectively inadequate to do first-class work, but good enough to illustrate the miserable parts for which they are cast. We use the word collectively advisedly, because in the individual instance of Mina Crellin-Gleason we must submit a few words of commendation. This young lady acted the rôle of a persecuted wife excellently, showing herself capable of more ambitious flights. The scenery was vile, the most intense colors in the list being slapped over the canvas without the slightest regard to harmony, and with painful results so far as the eyes of the audience were concerned.

It is but just to say that the people were frequently moved to mirth during the performance. Whether they laughed at or with the comic characters in A Friendly Tip we do not presume to say.

* * *

The most interesting event of this lively week (the only event, by the way, which was entirely free from disappointment) was the opening of Mr. and Mrs. McKee Rankin's new theatre on Third avenue, at the corner of Thirty-first street. Long before the curtain rose a crowd besieged the doors, clamoring for admittance. At eight o'clock the gallery was crammed full, the balcony crowded and the parquet well-filled. Before the first act of Rip Van Winkle began the audience had an opportunity of inspecting the "points," as the sporting *Spirit* would say, of the house. The decorations are in the modern renaissance style which prevails so widely in the arrangement of places of amusement at present. The walls are of an æsthetic hue, termed, we believe, by painters, Pompeian red. It gives an air of warmth and comfort to the auditorium. Dark colors are used on the fretted balcony fronts and the iron work of the orchestra chairs. These are of the commodious pattern found at Wallack's—the backs folding up when unoccupied and foot-rests and hat-racks adding further to their luxury. A thoroughly comfortable seat is a great desideratum, and managers do well, as in this instance, in providing the very best accommodations that money can procure. If we have any fault to find in regard to the opera chairs, it is that the rows are placed a trifle too close together. The sacrifice of a couple of sections of stalls to remove the present cramp might be worth considering. The aisles are broad, rendering egress easy. The four boxes are artistically designed, and are so placed that they do not interfere with the vision of those spectators who occupy seats on the extreme side of the parquet and balcony. Before and behind the curtain and outside of the building electric lights are exclusively employed. Aside from the reduction of the danger of fire to a minimum by this substitute for the ordinary illuminating medium, the effect of the soft rays from the graceful bulbs is charming. The experiment of lighting a theatre by electricity has never been tried in this city before, although it has been successfully made elsewhere. Now that its advantages may be practically observed we may expect shortly to find it has entirely superseded gas, which is caloric, expensive and dangerous. Some little difficulty was met with Monday evening in regulating the light on the stage. In a night scene it was allowed to blaze with the intensity of a midday sun. This may have been the result of the confusion incidental to an occasion of this kind; the fault possibly of the electrician and not of the electricity. One of the notable features of the house is the proscenium, which is a novelty in theatrical architecture. It resembles that of the Boston Bijou, having the same horse-shoe curve. The effect is extremely pleasing, the circular sweep forming a beautiful frame for the scenic pictures presented behind it. The orchestra is sunk in a pit under the stage, thereby saving valuable space for seating purposes. In a theatre where comic opera is not done this arrangement is good. The drop-curtain is from the brush of Henry Hoyt, who seems to have monopolized this particular branch of the art in New York. The subject is Parthenia and Ingomar, and the picture is labelled "A Rehearsal." It is well named if rehearsal is synonymous with carelessness and crudity. Mr. Hoyt can do splendid work in curtain making, as the drops at Niblo's, the Boston Park and Philadelphia Arch bear evidence; but he has not done his reputation credit in the present instance. The figures are awkwardly drawn and the rest of the picture has a botchy appearance. Probably the artist was hurried and unable to finish the work properly. But for such a misfortune the public can make no allowance, since they look only at the result obtained, ignoring the circumstances attending its completion.

Altogether, the Rankins' Theatre is a valuable addition to the theatrical possessions of this city. It compares favorably with the best of our places of entertainment, and from its plain but solid exterior to its roomy stage it is an honor to all concerned in its erection. That it has a distinct and profitable field for operations, no one who is cognizant of the exclusive advantages of its location can fail to admit. Hitherto the up-town Eastern portion of New York has had no theatre which it could properly call its own. The district in which it stands is populous, and the house is not too remote to draw the denizens of central and western sections.

In securing Joseph Jefferson as the initial attraction, the management gave an earnest of their intention to provide the very best dramatic food to their prospective patrons. It was meet that our greatest comedian should dedicate the place that is to be devoted to mirth and merriment. Mr. Jefferson's Rip is a characterization which never fails to present new and delightful phases to the attentive observer. It is one of the rare creations that never grow tiresome, because its inherent beauties are infinite. There is no actor on the English-speaking stage at the present time who combines the subtlety, tenderness, delicacy and never-failing flow of humor that marks Jefferson's acting. The jovial, gentle, erring, lazy vagabond of the Kaatskills attaches himself so deeply to our affections that he lingers before our vision like a dream of gladness. On Monday the actor played with his usual zest, and kept the audience alternately wreathed in smiles and bathed in tears. Witnessing the impersonation for perhaps the twentieth time, we felt the exquisite art of Jefferson more strongly than ever, and realized that the genius he displays in the embodiment of Geoffrey Crayon's tattered hero is kindred to that spirit which controlled the pen of Washington Irving himself.

The company in support of the star is, generally speaking, an excellent one. Rosa Rand gave an admirable representation of the shrewish Gretchen, acting with all the old-fashioned vigor that the part demands. Little Tommy Russell (a small brother of Miss Annie, the sweet Esmeralda of not long ago), as the juvenile Hendrick, was very pretty and cunning. His scene with Meenie toward the end of the first act aroused well-deserved applause. Charles Plunkett made a sufficiently villainous Vedder and Mr. Taylor an equally despicable Cockles. R. L. Downing, who seems at last to have reached his proper level, looked handsome as Hendrick. The minor members of the cast were efficient. The scenery throughout was unusually well done.

A stupider man than the director of the orchestra we have not seen in some time. He got his music cues muddled and was unable to keep his men in time or tune. During the scene in which Rip is turned from his cottage there should be an accompaniment of tremulous chords. The leader was so much occupied in watching the progress of the play that he forgot to start his band, and Jefferson was obliged to play the scene through without the music, which adds to the pathos of the situation immeasurably. Of course he drew tears to every eye, as is his wont; but the omission was embarrassing.

We must congratulate Messrs. Rankin and Curtis on the courtesy and neat appearance of the boy ushers, who are dressed in buttons. They are an improvement on the adult attendants in dress-suits, who are likely to be taken for members of the audience by play-goers.

The new theatre is a great success. The attractions in store, as officially announced, are of the finest calibre. Next Monday, Edwin Thorne puts in an appearance with The Black Flag, which is melodramatic enough to suit the taste of those East-siders luridly inclined.

* * *

It is an unfortunate thing that first impressions are generally the best; in theatrical affairs particularly we are apt to form ideas which in the progress of time become glossed with exaggeration. We are always prone to speak of the merits of the performances we have seen in past times with a confidence born of the conviction that that which pleased us then was a little better than anything similar of more recent date. So we have found it to be in the case of the Majiltons, who made their reappearance in America at Colville's Fourteenth Street Theatre Monday evening, after an absence abroad which has lasted several years. In the palmy days of The Black Crook they were great favorites here, having won note by their wonderful agility and tremendously high kicking. Their piece, although this seems to have escaped the attention of everybody, including the sapient critics of the daily papers, which they have named The Frolics of a Day, is nothing more nor less than Augustin Daly's familiar farcical comedy, Round the Clock, which ran for many nights at the Grand Opera House when that theatre was under Daly's direction. The characters have been rechristened and the dialogue purged of some of its antiquity, but otherwise the piece remains in its old shape. It did not meet with any great degree of favor from the audience, for it was not cleverly acted. The dancing of Frank Majilton created much amusement. His saltatorial performances are of the stamp of the Lorellas. Grotesque dancing, however, is pretty well played out. Ettie Whyte was very good as Bertie Kelvin (the Joey Langhorn of the old version) and Ed Chapman amusing as the lawyer. We were not pleased with the acting of Thomas Lisbourne, who was heralded as an eminent Irish comedian from the other side. He is merely an ordinary performer, whose methods of creating laughter are forced and rather coarse. The rest of the company were mediocre.

There may be sufficient popular curiosity to see the Majiltons again to pull out the week profitably, but the combination is weak in point of merit and below the average of the many similar organizations which are before the public. Next Monday George Edgar will begin a week of Shakespearean impersonations. He has had the benefit of a great amount of free advertising in consequence of the bad faith of his "Syndicate" backers, and doubtless there will be a widespread desire to investigate the claims of the opinant who has occupied so much space in the newspapers. THE MIRROR has faith in Edgar, who is a ripe scholar and assiduous student of Shakespeare. New Yorkers may expect to see a refined exposition of the great poet, if nothing more. Of course the gentleman lacks experience, but that is something which can be overcome in time, if the opportunity to obtain it is had. It is fortunate for Edgar that Sam Colville had a week of good time to spare him, since it may enable him to vindicate himself artistically, if the ability lies within him.

* * *

Neil Burgess at Tony Pastor's Monday night was greeted by a full house. Vim, the piece in which the comedian presents himself, was seen at this theatre and also at the Bijou last season. It is the incarnation of cheap nonsense, clumsily thrown together with the sole aim of providing Mr. Burgess with a medium for doing his Bedott business. For this purpose it answers well enough, and those whose taste incline toward the broadest kind of unmaking will find in the adventures of Mrs. Puffy plenty of enjoyment. Vim's horse-play, allied to the equestrian act with the tread-mill trick, was received on Monday with shouts of laughter, and from the indications of satisfaction given by the somewhat mixed audience, it will no doubt run to good business for some weeks to come. The company is composed of people whose names are unfamiliar, and this, together with the very amateurish way in which they acquitted their duties, leads us to suppose that the most of them are novices. From the others we must separate Mr. Sol Smith an excellent actor, who played the unworthy part of Simon Milkweed with his usual good judgment.

* * *

Harry Miner's handsome new theatre, the People's, was opened on Monday night with a Lights o' London company. The interior of the house somewhat resembles the Star (old Wallack's) Theatre. The decorations were in a somewhat unfinished condition on the opening night; but still a general idea of them could be gathered. The box-office is in the centre of the lobby, with short stairways at either side leading to the auditorium. Coupon-sellers are at both sides, and the front of the office, in view of the street, is arranged with plants and flowers. The lobby is 61 feet long by 40 wide. Entering the vestibule from the lobby, the latter is found to be a very attractive place. It is richly carpeted and papered in gold. Broad stairways from either side lead to the balcony, which is a very cosy place, with a good view of the stage from all parts. There is a commodious gallery above, seating 1,000, which has a separate entrance.

The orchestra and parquet circle are furnished with iron chairs upholstered in velvet plush. The seats are rather narrow, and might be more comfortable. There are eight boxes, which are entered from the reception parlors. These parlors are luxuriously furnished. The ladies' is at the left and the gentlemen's at the right. A matron has charge of the former. There are numerous arched entrances from the parlors to the orchestra and circle. The seating capacity of the house is 2,800.

The company opening the new theatre is the same that appeared at the Grand Opera House last week. The balcony and gallery were packed; but down stairs there were many vacant seats. This may be accounted for by the fact that the freshness has been worn off the Lights. The play ran very smoothly for a first night in a new house. Prof. John B. Holding is the musical director, and he leads a most excellent orchestra.

Miner's new theatre is a revelation to the Bowery, and the handsome entrance is a centre of attraction for promenaders. So great is the jam about the doors these nights that a special officer is employed in clearing a way for those who wish to enter.

* * *

The Windsor did not appear to be crushed by opposition on Monday night. There was not a vacant seat in the vast auditorium or in the capacious balconies and galleries. Nobody's Claim was never presented to such an audience before, and the applause, as it rolled from the footlights to the galleries, could only be likened to the roar of breakers. It is not necessary to unravel the plot of E. A. Locke's addition to the wild Western drama. The enthusiasm of the thoroughly representative East side audience was unbounded. J. J. Dowling, as Ward Devereux, the hero of the drama, was a picture of manliness. Sadie Hasson, as Madge, a "heroine in rags," had a good deal of bounce in her, and sang herself into the affections of the gods. John Dyllyn, as an Irishman, and Frank Lawton, a negro, were funny in their specialties. Next week, the Tourist Specialty company.

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Brooks and Dickson sounded the first note of their Metropolitan campaign at the Grand Opera House on Monday night, when they presented the combination under their management which has been organized to illustrate Anson Pond's drama, Her Atonement. We have hitherto expressed our opinion of this play, and we have nothing to add to or take from the estimate already formed. The performance was attended with every indication of success, the departure of the troops and the trial scene eliciting long-continued applause. Next Monday the Trustbusters come for one week in Green Room Fun.

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The San Franciscos are giving a screaming bill this week to houses which in proportion rival those of the spectacle at Niblo's. Billy Birch and his fellow conspirators against dull care dispense as much fun as the average human being can stand in one evening.

* * *

The Rajah goes swimmingly on at the Madison Square. The piece is good enough to keep in this weather without being put on ice, so the refrigerating apparatus has been set aside for the present.—Barrett in Francesca da Rimini at the Star is playing to packed houses. The production is eminently successful and draws spectators from our best class of citizens. Barrett theatre-parties are the fashion, and blocks of seats are sold nearly every night for this purpose.—At the Comique The Mulligan Guard Ball shows no falling off of patronage. The revival has met with a remarkable measure of prosperity, and repetitions of the laughable comedy will continue indefinitely.—The spectacle at Excelsior is packing Niblo's. Much complaint is made by patrons as to the exorbitant prices charged for seats by speculators, who appear to control all the desirable places and use their privilege to the detriment of the public. This does the house no good, and unless there be some occult understanding between the sharks and the powers that be, the management profit nothing by the nuisance.

## The Musical Mirror.

The concert given on last Sunday evening at the Casino, under the direction of Rudolph Aronson, was well attended and well given artistically. The orchestra is very good in quality and pretty good in quantity; and better a table moderately supplied with good things than a board covered to groaning with fried pork and pie. The most noteworthy event of the evening was the performance of the well-known "Bal Costume" of Rubinstein, which was played by particular request in consequence of the marked impression the performance of that work, or rather series, made on the Sunday night before. The "Bal Costume" consists, as at present given, of six movements or pieces. Introduction: Berger et Bergère (Shepherd and Shepherdess); Pecheur Napolitain et Napolitaine (Neapolitan Fisherman and Woman); Toreader et Andalouse (Bullfighter and Andalusian Peasant Girl); Pelerin et Fantasie (Pilgrim and Fancy Character); and Royal Tambour et Vivandiere (Drummer and Sutler Girl). It will be seen the *suite* is a musical setting in the style that in painting is called "genre," which, though not so ambitious in aim as an historical picture or a symphony for full orchestra, is nevertheless a very interesting phase of art. In the present instance Rubinstein has given an admirable example of character writing, in which he excels. As in the "Tower of Babel," he has marked, as with the brush of the painter, the differing colors of the mental picture. The Sons of Shem, of Ham, of Japhet, as they quit the overthrown monument of man's audacity and Heaven's might, are as plainly to be distinguished by their songs of farewell as they could be by the most truthful delineation on canvas. So in the musical diorama we are noticing—the various characters commonly to to be seen at fancy balls are as pithily presented to the ear by sound as Doré would have presented them to the eye by sight. The work was orginally composed by Rubinstein as a pianoforte piece for four hands, but was scored for stringed instruments by Herr Erdmansdorfer, whose mental gifts must have been far more musical than his name, which is not only cacophonous, but absurd, meaning in the vernacular, "Earthman's villageer." However, be his name musical or comical, he has done his work in an admirable manner, apparently seeking out the very soul of the composition and lighting on it with apt precision and appreciation of its texture and design. We remember, the season before last, to have heard a work of Schubert's, originally written for a quartette of stringed instruments, so elaborated and colored by the masterly scoring for full band of Dr. Damrosch that it became a veritable symphony, and a very beautiful and poetic one. We, on that occasion, recorded our admiration of the manner in which Dr. Damrosch had sought and found the innermost meaning of the composer, who hindered in his life-time by poverty, had been perforce restricted to the narrow limits of a string quartette, but whose soul was freed from its trammels and enabled to give forth its "native wood-notes wild" by the magic wand of the wizard Damrosch, which broke the casket and set the prisoner free. So has the man with the cumbrous name done to Rubinstein's work, which, even when "cabinned, cribbed and confined" within the narrow prison of a piano case, was "beautiful exceedingly;" but which, colored and warmed by the prismatic tones of the full diapason of stringed instruments of music, is of a richer and more developed excellence, even as, Solomon to the contrary notwithstanding, a lovely woman is ten times lovelier when well dressed. The performance of the work was very creditable, and evidently well appreciated by the audience. The "Sylvia" pizzicato by Dellas seems to have become endemic at these concerts, and indeed well deserves its popularity, being a very pearl, a daisy, as we may say, amongst musical delights.

...Carnally having returned from Europe, has resumed her part of the Prince in Fedora Mathewism, at the Casino. The Bertinis, with three new importations, Miss Hamilton, Frederick Leslie and Mr. Rising, the latter, together with Mr. Carleton, Mme. Rhoda and other old favorites, is in otherwise all. The music is by Millocker, composer of Apajune, and the English adaptation will be made by Oscar Wall, which will save us from the former vulgarity and lack of rhyme or reason that has hitherto disgusted all well judging folk in our comic opera texts, save always those of Gilbert, which are unique and unapproachable.

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Heart and Hand, so beautifully done by Mr. Daly's company, has not drawn very large houses at Daly's Theatre. As, indeed, how should it?—being altogether of too delicate flavor and too loosely twisted to bear any great strain of draught. Pity that George Sweet should "waste his sweetness on the desert air." The piece, nevertheless, is admirably put upon the stage, charmingly sung and well acted.

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Saturday night at the Standard we shall see whether Fred Clay can hold his own in a field wherein so many have failed—English comic opera. Clay writes very nicely, and if he have enough virile quality will probably succeed. If not, then not.

## The Giddy Gusher

I have been greatly exercised in my mind over the ultimate fate of Pa Colville at the Fourteenth Street Theatre. I find it difficult to speak of The Devil's Auction without emotion. I call the ballet presented there last week the Congress of Survivors. As the first row passed the footlights, I doubted the evidence of my senses. Why, there were four women in that front row that Susan B. Anthony remembers in the year 125 B.C., when Marc produced a magnificent spectacle to celebrate the birthday of Cleopatra at Alexandria. Susan dwells with great satisfaction on the conduct of Fulvia, her sister-in-law, who opposed the introduction of the ballet. But it seems that much of the spirit that animates the old girl to-day dwelt in the bosom of her famous brother. Marc went on, produced his ballet, and gave a very good variety show—giving recitations himself; (repeating the greatest effort of his life, his oration over Cæsar, almost as well as Mr. Bangs has done it of late years).

After the gladiatorial combats, which were the principal amusements at that time, a play was enacted in which Mrs. Rachel Cantor and Mrs. W. G. Jones (then quite young) made their first hits. Then came the ballet and the Wobbly girls, and the Vendetta Sisters inaugurated the style of dancing that has since become so popular.

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Through successive ages these enduring women have come down to us; during the reign of William the Conqueror their exploits were deservedly admired. While our blessed country was plunged into the great war that ended in the freedom of the United States, the Wobblys were forced to lie idle; but, early in the administration of Washington, the ballet was revived, and since then, through the changing fortunes of America, they have clung to the boards.

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The most of them had not been seen since The White Fawn, a few years ago, and I really thought the grave at last had claimed the much enduring band; but The Devil's Auction brought the whole party to the surface. I saw with delight, in the Congress of the Survivors, the time-honored faces and rheumatic legs of the Wobbly girls, and the Vendetta Sisters were all there. I looked at that wonderful conception of terpsichore, the Peacock Ballet, and trembled for Pa Colville. When these ancient dames pranced to the footlights, with sweeping feather-tails, there was a look of anxiety on their old faces, and a nervous fingering of a button and a string on the pit of their stomachs, betokening something was about to happen. I thought of colic, cucumbers, cramps. The moment came; each fossil pulled her string, and up hoisted the spread tail in a beautiful background of peacock feathers behind 'em. This was all very well, but their evolutions demanded a reversal of their bodies. Great Cæsar's ghost! The exposure of machinery in the rear was painful to behold. Something between a coffee-mill and a mainstay held, propelled and elevated the feather tail, and I grew troubled for the fate of these poor old relics of a great past. They seemed to feel their cases, for their faces were distorted by the agony of performing their dance, running their machinery, and presenting the appearance of hens in a hard wind. A ballet-girl, like any other woman, can stand a good deal as long as she looks well.

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You have read lately of the great anxiety felt by the population of some Pennsylvania towns about a cult coming down from the lumber regions, so big and commanding that it had swept bridges and buildings before it. Now nothing ever came down from the lumber regions that created greater nervous anxiety than those feather-tails on the Archæological Ballet of The Devil's Auction, and those frail, Time-worn creatures can't stand much of this sort of thing.

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I reiterate that after the Lorellas, Mallitt and Bartholomew and young Martinetti had done a half hundred acts of contortion and distraction, I began to get very sick of it and said to myself: "Pa Colville you are giving us more agility for our money than we want;" and seeing that no one of the party was good enough to break his neck biting off buttons sewed on the seat of his trousers, I concluded to go no more to the Fourteenth Street Theatre while the dreadful acrobats held the stage.

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Here Monday night it was worse, for the acrobats tried to act, and a more lugubrious spectacle than the Majilton show I never expect to see. What on earth makes a crowd of incompetents like this troupe think they can come to this country and make successes of a performance that would paralyze Cape Cod? Harry Wall was there Monday, showing young Sothern, the son of his father, the kind of thing we get from Great Britain. The young man was crushed. He had seen the Friendly Tip the night before, and has hastily recovered from that bitter blow.

Take the stranger within our gates to Niblo's Garden and show him Excelsior, and say carelessly, "That's the kind of thing we are partial to in the United States."

Why, I sent a party from Montreal there last week, and when they came home in paroxysms of delight, I quietly remarked:

"Oh, yes, pretty well; but you should have seen The Devil's Auction and little things like that."

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I ran 'em out of town before we could be ruined by the Majiltons and their Round the Clock; so that, judged by Excelsior, we are a great people in Montreal to-day. Such things as The Devil's Auction and Round the Clock do more to injure us as a nation than the capers of our clergymen or the pranks of our politicians. "By their shows shall ye know them," is a verse not in the Bible, perhaps, but as true as any text between the covers; and it doesn't speak well for any theatre to have such a run of attractions as the Lorellas and Majiltons, for dear Pa Colville's sake and his baby mine. I hope the fragment of Syndicate will pick him up next week and establish a new order of things.

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I've been to see the minstrels. You know how I hanker after good nigger minstrel shows. And when I can't have Emerson, why, there's Cushman, a fair imitation; and when dear old Thatcher ain't 'round, Bob Slavin is a good substitute. But these two men are clever enough to strike out an original style of their own and not be content with servile imitation. If I was a calf's-head, how I would rebel at being made into mock-turtle soup! And in all kindness I would suggest to the Hon. Mr. Slavin and his compatriot and coadjutor that they forget Emerson and Thatcher and build up houses of their own. Poor dear Billy Birch bearing up bravely on the end, one has to laugh with him, if not often at him; and yet I felt a pang at the absence of the india-rubber-mouthed Charley. Your wicked old Gusher sat there singing softly to herself to the tune of "Ten Little Injuns:"

Backus and Birch, Wambold and Bernard,
Four nigger minstrels, worked very hard.
Bernard got sick and left 'em in the lurch;
Then there was Backus, Wambold and Birch.
Three nigger minstrels, all in a row;
Wambold fell ill, and two ran the show.
Two nigger minstrels, sitting on the ends,
Old-time partners, long-time friends;
Death called Backus—the minstrel had to go;
So one little nigger is left to run the show.

And with all his new adjuncts, the one lone darkey, Billy, looks as if he felt his loss, and I'd lay an egg that when a floral horseshoe from the widow of poor Backus was handed up the kindly heart of the bereaved Birch was as heavy as one of his legs.

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You may have noticed as you set up this screed that I don't appear to be much set up myself. I'm not. You don't get your coffee by a harder process than you get this—it's actually ground out.

The poor Gusher has suffered the past week. Some day, when she can contemplate her afflictions with calmness, she will reflect in THE MIRROR her experiences with Servantgalism, and now, broken up in mind, she is breaking up her way of life with a view to saving the remnant of it. She is going to board. The realms of bliss may be prematurely invaded by the hapless man who keeps that boarding-house, but the Gusher thinks he stands a better chance than he would have done six months ago, before the horrors of housekeeping had reduced her giant frame and unnerved her lion heart. Quite mild and meek and almost whipped by girls of low birth and iron pots (as Claude Melnotte says), she is busting up her Lares and Penates, and will be her usual self by another month. Your

GIDDY GUSHER.

## Equipped for the Road.

Below we present a list of the members of over eighty companies that are fully equipped for the road. Within another fortnight they will all have embarked on their tours, many of them having already started. We shall continue the list next week, not having the space at disposal to present them all in this issue:

Ada Gray's company—C. A. Handerside, A. T. Chipman, A. R. Phelps, F. L. Wells, Fred. Jerome, Blanche Morrison, Tillie Shindle, Carrie Shields, Mrs. S. B. Canfield and Little Blanche Canfield. Charles A. Watkins, manager; Ed. L. Stone, business manager.

Agnes Webster-Vila company—Sam B. Vila, Little Lucie Vila, Harry Lingard, Will Rutt, Arthur Williams, C. M. Hoppin, Charles Dunsford, T. T. Nelson, John Ryan, J. J. Downes, Van Vila, Fanny D'Costa, Georgie Webster, Ada Harcourt and Aggie Swanson. Colonel J. H. Rice, business manager; Harry Lewis, advertising agent.

Aldrich and Parker's company—E. S. Tarr, Charles Mason, J. W. Hague, Walter Lennox, W. H. Rosser, I. S. Arnold, I. P. Reynolds, Dora Goldthwaite, Josephine Lennox and Helen Sommer. A. G. Eshelman, manager; Arthur Thomas, business manager.

All-women's Vokes company—Lulu Wilson, W. S. Keller, Ed. McArdle, Harry D. Parker, H. G. Milne, Miss Jessie Van Dyke and Stella Rees. Harry Rice, manager; A. L. Erlanger, business manager; Paul J. Gilsey, musical director.

Annie Pixley's company—Frank Lane, Alonzo Schubarts, W. F. Jarvis, Herbert Archer, Donald Harold, J. C. Keney, F. J. Redmond, F. D. Allen, Belle Archer and Miss Merchey. Robert Fulford, manager.

American Comic Opera company—Russell S. Clarey, Max Figman, T. F. Callahan, Charles E. Hoyle, W. J. Clarke, F. E. Long, Charles Bowmann, T. J. Grady, Helene Cooper, Lillian Saunders, Sadie Lawrence, Albertine Hall and Annie Conroy. Hans Kreisig, musical conductor; G. L. Dunn, business manager; G. H. Abbott, agent.

Black Dwarf company—J. K. Vernon, Gerald Griffin, Sayden Brothers, A. Lawrence, Billy Lennox, William Wylie, Kittie Rasbach, Master Franklin Jones, Adolph Gerard, F. Gray, Lillie Allison, Nellie Brooks, Miss De Rosa, Miss Orsori, Ida Francis, Carrie Francis, Lizzie Francis, Kate Fielden, Rose Celeste, Alice Martelle, Lillie Vale and Agnes Grayson. Maxwell and Vincent, proprietors; J. H. Brown, manager; Charles Hall, business manager.

Bertha Welby's company—John Hastings, Willard J. Brigham, Robert F. Cain, Walter Plumb, William A. Gillihan, James Aldridge, Florida Abell, Lena Browne, Rita Mesmer, Annie Rinaldo and Minnie Cashe. H. A. D'Arcy, manager; Frank Gilson, business manager; Wallace E. Keller, agent; David Hanchette, stage manager.

Bartley Campbell's Siberia company—Athlee Lawrence, M. C. Daly, Charles Abbott, Charles B. Waite, C. B. Hawkins, Clarence Montaine, Hardy Vernon, E. G. McCullough, George F. Deaves, Jr., Lawrence Edinger, Harry Raymond, Adele Belgarde, Lenna Vadero, Franklin McLelland, Rebecca Alexander, Alice Coleman and Mrs. Lawrence. Thomas B. MacDonough, manager; Chauncey G. Pelsifer, acting manager; Charles F. Power, business manager; Charles Puttel musical director.

Bella Moore's company—W. D. Ingram, Joseph Daymond, S. H. Sellers, J. D. McKitrick, William Alford, Carmelo Hyman, Nettie Morton, Mrs. Joseph Daymond and Selma Paston. W. A. Gregg, manager; A. B. Bennett, business manager.

Bishop's Scioti, Burlesque company—C. B. Bishop, Eugene Eberle, S. F. Johnston, Charles J. Bishop, Roland Taylcure, Adolph Bernard, Louis Clix, Emma Pierce, Wealthy Allyn, Pauline Duffield and Miss Allison. Frank W. Paul, manager; Frank Hawley, business manager.

Barney McAuley's company—Charles J. Edmonds, Charles Rolfe, James E. Wilson, Walter Owen, G. W. Whitford, John K. Hynes, William C. Andrews, Charles H. Miller, George Arnold, R. S. Williams, Robert Millen, Emily Bigelow, Ella Baker, Kate Burlingame and Louise Rolfe. B. D. Stevens, manager; J. H. Adams, business manager.

Boston Theatre company—William Redmond, Fraser Coulter, E. A. Eberle, Charles Kent, John T. Craven, S. E. Springer, H. E. Chase, Frank Lamb, Frank M. Norcross, E. T. Backus, Phineas Leach, W. R. Falls, J. Stuart Clarke, D. J. Sullivan, J. W. Taylor, W. E. Davis, E. P. Brown, J. J. Williams, Mrs. Thomas Barry, Rachel Noah, Edith Kingdon, Katie Wilson, Grace Thorne, May Newman, Rose Frances and Lillian Caleb. Tompkins and Hill, managers; H. A. McGlennan, business manager; Napier Lothian, musical director; J. M. Ward, treasurer.

Baker and Farron's company—Harry Bergman, C. Charles, Harry Rand, William Henderson, Marie Morrison, Eva Barker and Kate Jones. L. E. Wood, manager; Fred C. Rust, advance.

Bartley Campbell's White Slave company—R. J. Dillon, Frank Foster, Thomas H. Burns, Charles White, Charles Webster, George Griffiths, Mr. Sackett, Howell Clarke, Thomas McCartney, Julia Stuart, Ray Alexander, Flora Livingston, Jessie Morton, Henrietta Crossman and Mrs. Frank Foster. Harry Kennedy, manager.

Bunch of Keys—Charles Bowser, Gene Canfield, Harry Booker, George Lauri, William Smith, Lina Marville, Marietta Nash, Anna Brevoor, Ida L. Griffin and Elvia Seabrooke. Frank Sanger, manager; Joseph Arthur, business manager; Fred McCloy, treasurer.

Flora Moore's Bunch of Keys—E. L. Walton, George Booker, John B. Wills, J. M. Brunnick, W. Carris, Emile Lancelton, Ella Stockton, May Adams and Mrs. E. Whipple. Dudley McAdow, manager; Harry A. Lee, business manager; Professor Vollman, musical director.

Barry and Fay's company—Charles Barringer, Victor Harmon, Sidney Barnes, W. J. Magee, Fannie Archer, Julia Coyte, Agnes Earle and Little Jessie Storey. W. H. McGivern, manager; M. W. Tobin, business manager.

Charlotte Thompson's company—George Learock, William Verance, John L. Wooderson, Joseph Hermann, Arthur Gregory, John A. Burke, Mrs. Gregory, Lillie Stanton. Lorraine Rogers, manager; Frank L. Vernon, business manager.

Charles L. Howard's Millionaire's Daughter company—William J. Marshall, Lester Arlington, Harry A. Stanton, George Glenn, S. E. Cameron, Edwin Cotton, F. J. Thorn, Minnie Marshall, Little Lorie, Minnie Doyle, Estelle Morton, Mattie Marshall and Florence Bradley. Charles L. Howard, manager; Walter Barry, business manager.

Cartland-Harvey company—W. H. Murdoch, S. Philes, John Murray, J. W. McConnell, J. Davenport, R. J. Scott, W. C. Sampson, H. D. Crickmore, Ralph Bryan, Percy Meldon, Grace Cartland, Sybil Johnston, Marguerite Bennison, Emily Stowe and Franklin Murdoch. J. M. Kohler, manager; John Murray, business manager.

Coriane Merrimahers—Little Coriane, Jennie Kimball, Dora Bonnecombe, Marie Mollie, Susie Parker, Rose Standish, Frank Hayden, M. W. Fiske, Harry Wendbury, Harry Mills and the Olympia Quartette. Jennie Kimball, manageress; Thomas Flaherty, business manager; advance agent, L. J. Tolloch.

Daly's 2-and company—Frank Hardenbergh, Fulton Russell, D. G. Longworth, E. T. Webber, Bijou Heron, Minnie Dean, Hattie Russell, Jennie Reifferth, Jennie Clifford, Richard Dorsey, manager; George E. Gouge, advertising agent.

Devone's Allied Attractions—French Troupe Devone, Elia Wesner, Villion Bicycle Troupe, Comical Cawthornes, California Sisters, Capitola Forrest, Boyd and Sarsfield, Clifton and De Loisi, Enot Arcos, James Murray, Wesley Sheridan and Tom Donaldson. W. M. Devone, proprietor; J. H. Washburne, manager and treasurer; C. R. Godsden, business manager; Max Sturm, musical director; O. P. Sisson, stage manager.

Duff's Standard Opera company—J. H. Ryley, George Sweet, H. W. Montgomery, Wallace Mayberry, Signor Enrico Campobello, J. Lee, Vincent Kent, J. Dunspan, Emma Juch, Marie Conron, Rosa Cooke, Louise Paullin, Sara Barton, Misses Parker, Shandley, Lakens, Marcotte, Waldemere, Sherwood, Young and Pierce. J. C. Duff, manager; J. St. Maur, agent; Signor A. Tomasi, musical conductor.

F. S. Chanfrau's company—J Clinton Hall, Frank M. Wells, W. R. Owen, S. H. Verney, Phillip Kemble, J. T. Wheatley, Joseph P. Conyers, W. H. Bryan, J. A. Mallen, J. H. Allger, W. L. Black, Mrs. Henrietta Chanfrau, Lizzie Hight, Virgie Neilson, Sophie Gilpin, Elizabeth Robbins, Volitine Black and Little Birdie Black.

Fay Templeton Opera company—George Olmi, Charles J. Campbell, J. C. Armand, Louis De Lange, Warren Ashley, William Guiberson, Daniel Packard, Angus Hennessy, Robert Broderick, John Randall Hobbs, Alex. McKirdy, Eugene Harney, Mr. Manuel, Alice Vane, Amy Hardey, Herminie Palacio, Carrie Wallace, Emilie Randall, Ada Stanhope, Kate Clark, Maureen Palacio, Leontine De Vilie, Adela Barker and Nellie Clifton. John Templeton, manager; Herman Perit, musical director.

Frank Mayo's company—Fred. Hight, A. J. Jackson, L. M. Carpenter, F. O. Savage, T. H. Conly, Charles Clapp, A. J. Kingsbury, Master Manney Wilson, Charlotte Behrens, Nellie Sanford and Miss M. Grant. Sherman Corbyn, manager; Frank D. Hall, business manager.

Harry Miner's Comedy Four—Murphy and Shannon, Murphy and Mack, Carlo Benedetti, Lucier Family, Jackley Wonders, the Jeromes, the Peasleys, two Wesleys, Mollie Wilson and Awata Katsunshin. Harry Miner, proprietor; W. S. Moore, manager; Mark L. Townsend, business manager.

Her Second Love company—J. W. Summers, M. Brennan, Maude Granger, Abbie Pierce, Lilia Vane, Lillian Chautrau and Mrs. W. S. Harkins. John A. Stevens, proprietor; S. P. Coney, manager; Harry Stockdair, treasurer.

Her Atonement company—James Tighe, F. G. Campbell, Will S. Marion, E. Le Conte, W. M. Pell, James Carew, C. F. Thompson, George Tyrell, Alfred Hickman, John Townsend, Joseph Bishop, J. Gallagher, Sr., Harry McCarthy, Florence Elmore, Gladdie Holman, Genevieve Reeves, Little Gazelle Campbell, Mrs. Tyrell, Miss Keane and Little Josie Dell. Bowles and Dickson, proprietors; John Bishop, manager; Frank S. Reeves, business manager; Harry Sellers, advance.

Hoyt's A Bunch of Keys company—J. Carroll Johnson, George Powers, Stephen Dempsey, Edwin Hurley, Bobby Reynolds, Fred Vance, W. C. Hawkins, Billy Richardson, Edmund Gleed, John Hogan, Edward Mayne, Burt Shipley, Joseph Garland, Manning and Conyers, James, John and George Gorman, D. Thompson, John Robinson and Harry J. Armstrong. J. H. Haverly, proprietor; Joseph A. Gleich, manager; Frank Miller, business manager; A. C. Cammack, general manager.

Hanaway's Silver King company—Walter Stanley, J. W. Jonathan, Charles Coote, John M. Hazelwood, Edmund Colemon, Willie Sampson, Robert Bonney, F. J. Reynolds, George Conley, William McCauley, H. Pearson, Jr., Frank McCabe, George Willard, Thomas Conry, Emma Pollock, Lillie Cook, Lizzie Hodgson, Gussie Wade and Annie Stubbs. J. H. Haverly, proprietor; W. H. Benne, manager; C. H. Smith, business manager.

Harry Webber's company—Harry Webber, George A. Lemoine, Charles H. Warren, Charles B. Paine, Minnie King, James Wilson, Eva Webber, Blanche Bonne, Minnie Bonne, Minnie Rankin and Little Gussie Webber. Harry Webber, manager.

Hanaway's New Brunette—Tom Sutton, Charley Young, James Green, Frank Hennessy, Dan Shipley, J. G. Reed, James Hennessy, Paul Smith, George Lee, J. S. Shelbourne, Gussie Gray, Minnie Maine, Joseph Garland, Tony Gilbert, Ed Daily, Tom Bennett, C. S. Rogers, Fred Emmett, Fred Bonne, Harry Bonne, Lew Bonne, E. W. Conner, Eddie Ward, Thomas McDonald and Dan Collins, manager; J. H. Haverly, proprietor; Ed Clarke, manager; J. H. Hathaway, business manager.

Hanlon, Sr. and Miss Emily St. Clair, Emily Rosina, Edgar Gray, Richard and William Gerard, Kelly and Jones, Richard Reed, John Hamilton, Clay Green, George, William, Edwin and Frederick Hanlon. Percy Marshall, stage manager and manager; J. G. Magee, acting manager.

Howard & Emerson Star Specialty company—Howard, Emerson and the Wyman Brothers, Lasky and Allen, the two Mortons, Hawthorne and Tom Brown, Maud Beverly, Kelly and Hussey, Harry McKinley, Watson and Ellwood, Little Gus Hague, the Bimbos, Anderson, Fredericks, Hayes and La Vere. Bush and Harris, proprietors; W. H. Bishop, business manager.

Hoyt's Bunch of Keys company—Charles L. Fennell, George J. Hadley, J. F. Conroy, James J. Tighe, W. F. Lewis, F. J. Jones, Steven Wallace, F. L. Lyons, L. Fenelle, C. F. Williams, Belle Everett, Marion A. Reed, Bessie Keene, Rose Hildreth and Lulu Keene. G. W. Harrison, business manager; George Rosenquest, agent.

Hyde and Behman's company—Charles T. Ellis, the Clipper Quartette, the Hawthorne Four, E. D. Davies, Harry Stevens and Heath, Clara Moore, Pearl Bradbury, Frank B. Carr and John J. Quinlan, Maude Gilbert, Love Stevens, George Gale, George F. Campbell, Frank T. Ward, Frank A. Howard and L. C. Lindsay.

Joseph Murphy's company—Maurice F. Dunn, W. J. Dickson, Edward Mayhew, John Murphy, Mahlon Dickson, Morton Heaton, Henry Hess, William Leary, Bess McKittie, Minnie Ferguson and Bessie Irving McDowell. Augustus Pitou, manager; W. G. Davis, business manager.

John McCullough's company—Edmund Collier, Joseph Haworth, Mark Price, H. A. Langdon, J. H. Stoddart, H. C. Barton, C. W. Vernon, W. Bramwell, E. Spencer, Robert Pritchard, John Dudley, W. Brown, F. Lisle, E. Wilson, Richard Sanderson, E. Gardenier, Miss Mittens Wilson, Mrs. Augusta Foster, Viola Allen, Mrs. Leslie Allen, Florence Gerome and Freddie Thorne. W. M. Connor, manager; Walter Hine, treasurer; E. J. Price, business manager.

Jennie Yeamans' Madcap company—Edwin F. Mayo, J. H. Keane, George E. Pockett, W. R. Arnold, H. E. Allen, Jennie Yeamans, Lillian Spillane, Lizzie De Roy, Emily Yeamans, F. I. Tims, musical director; John H. Hickey, manager; Aaron Appleton, business manager.

John E. Ince's company—Frank Richmond, Steven Adams, Alexander Agnew, Alice Baldwin, Clara Bell and Mrs. Grace Clare. Frank C. Gaylor, manager; W. C. Gaylor, business manager; H. F. Greenfield, musical director.

John F. Ward's Comedy company—George James, A. R. Dunsey, William McVeigh, W. P. Downie, P. G. Kelly, Ida Ward, Lillie Ward, Mary Davenport, Susie Devlin and Mary Tenny. D. R. Allen, manager; Will J. Duffy, business manager; Frank E. Stark, advance.

Joseph Jefferson's company—Frederic Robinson, Robert Downing, Charles Fischett, Harry Taylor, Charles Waverly, Thomas Jefferson, Mrs. John Drew, Rose Wood, Jennie Jefferson and Lillie Lee. Charles Jefferson, manager; H. S. Taylor, business manager.

Jesse James company—James H. Wallick, H. Saylor, John Robbins, Frank Woodford, W. R. McGlone, Joseph W. Morrison, Charles Fish, Fred Lyons, H. H. Williams, W. H. Hamilton, Arthur Sherrell, C. H. Whitlock, C. J. Cook, W. H. Jones, Helen Cromwell, Fanny Alton and Mary McKenzie. S. H. Barrett and Co., proprietors; Mark Davis, agent.

Kendall Dramatic company—H. A. Kendall, Julia Kendall, Sabra De Shon, Annie Mitchell, Mollie Dorian, Clara Grady, Inez Mitchell, Little Jessie Hoey, Knight, J. Southcote, Henry Russell, W. H. Woodall, Wilson Noble, Burt Williams, C. A. Ferguson, G. M. Noble, H. W. Smith, Frank York, J. B. Reynolds, George Booth and C. S. Hichol. H. A. Kendall, manager; George M. Diamond, business manager.

Kate Claxton's company—Charles A. Stevenson, George Robinson, R. J. Dunstan, Donald Robertson, Harry Thompson, Fred Hardy, Charles Coolridge, Mrs. Frank Rea, Florence Robinson, Margaret Conor, Eleanor Rogers and Adelaide Fitzallen. Spencer H. Cone, business manager; Thomas McWatters, treasurer.

Kittie Rhoades company—Albert Maxfield, G. S. Ely, William Rock, Edgar Bone, John S. Bridger, George Theiz, Little Harry, Stella Willis, Dollie Bardwell, Mattie Roosevelt, Dora Cain and May Rogers. W. B. Ward, manager; Ed. Brayton, business manager.

Mazeppa—Charles E. Evans, F. C. Bryant, William Hoey, French Twin Sisters, Lillie LeGrand, Rose Devere, James F. Hoey, the Fleschers, the Warrens, Leonard and Flynn, Lester and Williams. John Hoey, musical director; Harry C. Edgerton, manager; W. F. Peterson, business manager.

Manager's Tourists (Specialty company)—Alfred McDowell, Jeppe Dobson, James C. Moore, Benny Reynolds, Robert Daly, Daniel Daly, S. F. Gemmell, Joe Ott, Kate Chester, Hattie Gemmell, Fannie Dobson, Clementine Vaughn and Annetta Lafina. H. W. Emmons, proprietor; G. C. Brown, associate manager; B. J. Kendrick, business manager; Fred. Eustis, musical director.

Mattie Victor's company—Charles S. Rogers, James K. Keane, George W. Pike, A. J. McConnell, John W. Webb, B. A. Dobson, William Story, E. F. Metzger, Alice Roberts, Dollie Thornton, Nelly Patterson, Judson B. Covey, manager; John W. Abbott, business manager; Osmond Thayer, assistant.

M. B. Curtis' Sam'l of Posen company—Harry Eytinge, W. H. Davis, Edgar Davenport, Charles Rogers, Marvin Griffith, J. L. Morgan, William Roland, Albion De Mer, Rachel Booth, Mary Radcliffe and Emily Stowe. Edward C. Swett, manager; James F. Joyce, business manager.

Milton Nobles company—Edwin L. Mortimer, William C. Anderson, George W. Barnum, Max Fehrman, H. H. Byers, J. W. Gardner, George A. Parkhurst, W. B. Wright, J. Duke Murray, Dollie Nobles, Jennie Arnot, Charlotte Weidman, Alta Perry and Gozzo Payne. Milton Nobles, proprietor and manager; J. Duke Murray, business manager; William C. Anderson, treasurer; George Knight, musical director.

Nat C. Goodwin's company—William Herbert, Edwin H. Sea, W. H. Harkins, Frank Roberts, Mr. Samuelson, Eliza, Esse, Jennie and Nella Weatherby. N. C. Goodwin, manager; George W. Floyd, business manager; Charles Schroder, treasurer.

Nugent's Metropolitans—J. E. Nugent, T. J. Jackson, Fred Munroe, A. J. Spencer, J. T. Nicholson, Clarence Ware, Col. A. J. Trafton, Theresa Newcomb, May Nugent and Margaret Tremaine. James E. Nugent, sole manager.

Our Summer Boarders company—Elliott Barnes, Charles Free, Frank Rush, Charles H. Stanley, Charles Turner, Fred Miller, Malvina Zeis, Lizzie Conway, Alice Gleason and Grace Wilson. James W. Collier, manager; W. A. Edwards, business manager; Fred Miller, musical director.

Oliver Doud Byron's company—Max Miller, Harry R. Hudson, Fred Warren, C. E. Aldridge, Clarence Harvey, C. J. Reilly, Jr., T. Alexander, Charles J. Fleming, Royce Alton, Kate Byron, Saidee Montgomery and Rose Armour. Marcus Meyer, musical director; J. P. Johnson, manager; W. Crehan, assistant; Walter Berry, advance.

Power of Money company—Frank Kilday, Walter C. Kelley, Thomas E. Morris, James F. Hagen, Charles T. Vincent, John Walsh, David Blair, Helen Mason, Bessie Sanson, Annabel Dudley, Belle Dickson and Hattie Pike. Harry F. Weed, sole proprietor; William H. Daly, manager.

Pat Rooney's company—Valjean, Electric Three, Topack and Steele, Sharpley and West, William Blaisdell, Josie Granger, Rose Athol, Dollie Davenport and Katie Rooney. Pat Rooney, proprietor; W. B. Blaisdell, manager; Max Leuenthal, business manager.

Richmond-Graham company—R. E. Graham, Nelson Decker, Samuel K. Ryan, J. W. Thompson, Willis Page, Harry Wilson, Henry Gray, R. J. Sullivan, Adah Richmond and Hattie Roscoe. Kelly and Russell, managers.

Rial's Taken From Life company—H. S. Duffield, L. R. Stockwell, James P. Winter, L. F. Spencer, James H. Evertham, John P. Endres, Jr., James F. Neil, W. M. Martel, Louise Rial, Minnie Phelps, Ethel Brandon, Jennie McClellan and Mary Hogan. Jay Rial, manager.

Rhea's company—William Harris, Robert G. Wilson, W. Granville Reynur, Leo Cooper, J. R. Amory, John T. Sullivan, F. Whiting, Owen Ferree, Edwin Davies,

## Personal.

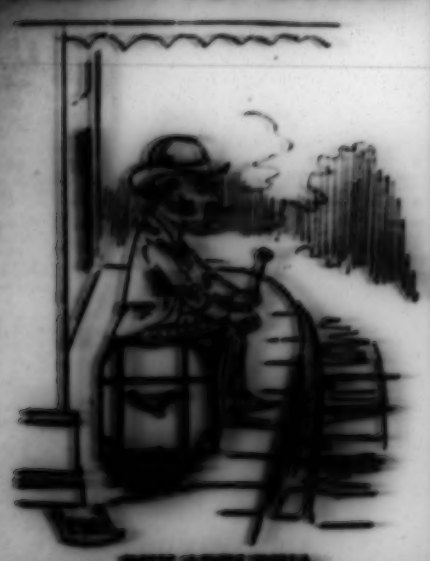
DILLON.—Louise Dillon, formerly of the Madison Square Theatre, is thought of for one of the principal parts in *La Femme de Paris*, when Messrs. Brooks and Dickson produce the play.

NORTON.—John Norton and wife arrived on Sunday on the *Germanic* after a very rough passage out. They are staying at the St. James Hotel previous to going to their home in St. Louis. They both are in excellent health and spirits, and report having had a very merry three months' holiday. Mr. Norton will confine himself to the management of his theatre in St. Louis, and will not act this season.

EDWARDS.—The greatest victim of the Edgar disaster is Maze Edwards, the manager, who has been saddled by certain newspapers with responsibilities and duties which really belonged to others. Actors, backers and papers turned on him and vented their wrath. His interests were as much involved as Plympton's, Jewett's, and the rest of the troupe.

DE LEON.—Manager T. C. DeLeon, of the Mobile Theatre, was in town last week. He comes North on business connected with his paper, the Mobile *Register*, and is combining work with play. That is to say, his pen is busy in describing what he sees, especially at the Expositions which are a feature of the early Fall season in the North. He will pass over the other side of Mason and Dixon's line for a few weeks.

# PROVINCIAL.



## PHILADELPHIA.

Two more houses have opened their doors, the Opera House and Dime Museum. At the Chestnut Street Theatre The Swell's Janitor was presented on Monday evening and drew an immense audience. It is a fairly good show. We have two weeks of the Spectacle, and then Mr. Pearson will give us A Friendly Tip. At the Opera House 'tis this week, with Lizzie May Ulmer as the heroine. Mrs. Agnes Booth in Pique next.

Rice's Trocadero co. has succeeded Davy Crockett at the Walnut, and this week we revel in Fun on the Bristol. Estes Clinton will open next in the Sea of Ice. Hooper Hall tried to secure the polar bear of the Zoo as a feature, but as the beast is in the most ample sense wild, and consequently dangerous, the public will not be offered the realistic treat.

Primrose and West's Minstrels this week at the Arch, and crowded audiences rule. The Two Johns Comedy co. next.

The Stolen Child will be played at the Bijou until the matinee of Saturday, when Daly's old drama Under the Gas Light, will be produced. The Bijou is doing well.

The Dime Museum opened its doors on Monday afternoon. Messrs. Hagen, Campbell and co. have put the theatre in good condition, have organized an excellent show, and everything looks as if they had come to stay.

Large houses rule at the Eleventh Street Opera House. Excellent co. and equally good bill.

The Lyceum will reopen 12th with the Equine Paradox.

The Arch Street Opera House will open 27th with E. E. Rice's co. in Virginia.

Items: Ellie Elsler's new play, La Justice, will be produced at the Walnut Street Theatre in October.—C. D. Hess' English Opera co. begins an engagement at the Arch 29th.—Ada Gray did a big business at the Chestnut Street Theatre, and is secured for a return engagement at the Opera House.—The Black Flag will be produced at the Arch 27th.—Harry Wannemacher, the musical director of the Mannerchor Garden Orchestra was presented on last Friday evening with a handsome gold-mounted baton by M. Albert, also a handsome violin bow from the members of the orchestra. Manager Murphy has secured some very fine attractions for the Lyceum. Carroll, with the Adah Richmond co., will appear later on in the Opera House. Two other theatres offered time. The play made a big hit here. Injunction was threatened at Windsor Theatre, New York, throughout all of last week, but matters were settled satisfactorily. Joaquin Miller published a pretty sketch and M. Lafflite Johnson made a clever play.

## BOSTON.

Impulse was seen for the first time in this country at the Museum last week, and proved to be a domestic play, dealing with a subject not new to the stage—the love of a wife for a scheming villian, her elopement, return home, growing love for her husband, and her forgiveness by him; and yet it is told in such a manner that the attention and interest of the spectator is held to the end, although no great impression is left upon the mind. A person feels interested for the time being while listening to the dialogue, and is pleased with the many original ideas introduced in the course of the story; but the five acts are entirely lacking in action, and the attention is held by the bright dialogue and by the acting of the principals, for in the hands of any but a good co. the play, on account of its lack of action, would not meet with success. Besides the husband, wife and lover, the other prominent characters are a dashing young widow, her bashful lover, and a gossiping old maid, who do much to enliven the play. Kate Forsyth, who was especially engaged, appeared as Mrs. McDonald, the weak woman, and by her neat and winning appearance at once gained the friendship of the audience; but at times she was lacking in power and force where she could have easily aroused the sympathy of all present. Annie Clark acted one of those lively, good-hearted widows which have won praise for her in the past, and in her scenes with Charles Barron kept the audience in the best of humor. Mr. Barron had in Captain Crichton a character which could be very easily overacted, and one that could easily be made very monotonous, if not disagreeable; but in the hands of this gentleman it at once became a favorite character. Mr. Mason appeared as Victor de Rial, the villain who tempts Mrs. Macdonald, and presented the character of such a lover as perhaps a sixteen-year-old romantic school-girl might fall in love with, but not one which a woman of good common sense would leave home, husband, father, sister and friends for. Mr. Mason is a promising young actor, and will probably during the season have many good opportunities to display his abilities, and he should, above all things, try to forget self and attempt to sink himself into the characters he impersonates. Mrs. Vincent appeared as Miss Killmore, the gossiping old maid, a character which does not win the sympathy of the audience, and yet, acted in Mrs. Vincent's style, it was always welcome.

The scene in which she has the severe cold and is unable to speak loud enough to tell the latest news is very amusing and deserves the hearty applause with which it is greeted. Mr. Potts appeared as the wronged husband, presenting a fine make-up, his acting being praiseworthy, if somewhat stiff. The comedy was placed upon the stage in handsome style, and has drawn fair houses.

Roland Reed made his third appearance in this city, as Dick Smythe in Check, at the Park, and proved that he has made many friends, as attested by the large houses. The comedy has been written of before in these columns, consequently I need not enter into details. Roland Reed, it is unnecessary to say, took advantage of every opportunity to create laughter, and the success he has proven him to be one of the most promising and original comedians in the country, and one who is bound to succeed, his great magnetism gaining friends for him [illegible]. The support, [illegible] co. was well selected, and [illegible] many talented people, prominent among [illegible] S. S. Sinclair and Blanche Vaughn. Mr. [illegible] appeared as Ted Stevens, dressing neatly and [illegible] with refinement. He met with [illegible] himself to be an artist of ability [illegible] of good work. Miss Vaughn at [illegible] on Bell, proving herself a pleasing [illegible] of the, without resorting to any [illegible] to win the favor of the audience. In Act II., Mr. Reed introduced his new song, "I'm a Perfect New York Dude," which went for him many encores. This week Augustin Daly's co. appear in peace, and next week, the last of the engagement, The Passing Regiment.

Thatcher, Primrose and West's Minstrels appeared at the Boston to crowded houses during the week. This week, Frank Chanfrau.

Pop was presented during the past week at the Bijou and pleased the audiences. It would be unwise to say anything about the plot. That there is talent in the co. can easily be seen by glancing over the list of names, which is headed by John A. Mackay, who kept every body in constant laughter, the business introduced by him, much of which appeared new, meeting with appreciation. Richard Gorman also made many friends. Ida Germon specialties adjoining numerous encores. Marie James appeared as Sophia, captivating the audience by her neat appearance, and charming all by her agreeable singing, the audience seeming never to tire of "For goodness sake, don't say I told you." Act II., which represented a saloon on the Comet steamship Lyddie, made a handsome appearance. Pop will be the attraction for a number of weeks.

Evans, Bryant and Hoey's Minstrels attracted large and delighted audiences at the Athenæum, who heartily enjoyed the well-prepared programme. The Weavers appeared in a sketch, followed by J. Hoey, who amused his listeners with funny sayings, and was followed by many favorite artists, including the Fourth Twin Sisters, Lamar and Williams, Bryant and Hoey and others, the entertainment closing with an extravagant sketch called "The Bank Agent." This week twenty new stars appear in a carefully selected programme.

The programme during the past week at the Boylston met with the utmost satisfaction, and this week a new and bright programme will be presented.

The season at Oakland Garden closed last week with Uncle Tom's Cabin, which was presented with a double co. The season ended Saturday night, with a grand display of fire-works.

Items: The Globe Theatre opens next Monday with the military drama, Her Atonement.—Lillian Cleaver, of Chicago, joins the Corinne Merrimakers.—The fate of the Windsor Theatre is undecided.—There is some talk of turning it into a church. Should it become a church, Dr. Lothrop will resign the management.—Charles Gaylor, author of Jalma, is in the city.—Minnie Conner joins the De Forest Opera co., appearing as Fiametta and Little Buttercup.—Annie Pixley follows Daly's co. at the Park.

## NEW ORLEANS.

Another operatic treat was offered the patrons of the Spanish Fort Opera House, August 27. Gilbert and Sullivan's Iolanthe was produced, for the first time, at any of our lake resorts. The opera has been splendidly put on the stage, the scenery is especially elegant and appropriate, rivalling that of the more ambitious theatres, and the costuming is very handsome. As Phyllis, Miss St. Quinten has added another triumph to her list. This lady improves on acquaintance, and seems better in every role she assumes. She is not only an able vocalist, but a capital actress, and infuses into her different impersonations so much genuine artistic ability, that she commands the appreciation and applause of the most critical of her auditors. As Phyllis she is seen to great advantage, and makes the most of every opportunity offered by the character. W. Wolff is also a decided success as the Lord Chancellor. This gentleman has fairly captured the patrons of this theatre by his admirable acting, and is nightly the recipient of lavish applause and repeated success. He has an excellent bass voice and is a first rate actor. O. W. Kyle, as Strephon, gives a very enjoyable performance. His duets with Phyllis are very well sung, and his acting throughout is very clever. Hattie Starr makes a very pretty, graceful and attractive Queen of the Fairies, and receives her full share of popular approval. The Iolanthe of May Douglas is rather an ambitious effort for this young lady, but she proves herself worthy of the advancement by a very good performance. Her Appeal song in the second act was a surprise. She sings it splendidly, and is rewarded by emphatic success nightly. The smaller characters and the chorus are all good, and the result is a fine performance. A Grand Fete was given by a local benevolent association at this place, 23th, and the perennial Pinafore was performed for the occasion, and until the following Monday. Miss St. Quinten was charming as Josephine. Marie Glover did not make a good Hebe, and was replaced by May Douglas on the following night. Nellie Bowers was a fair Buttercup. Messrs. Wolff and Kyle, as Deadeye, and the Captain, respectively, were both very good; but the Sir Joseph, of G. H. Burnett, was decidedly bad. The gentleman seemed very "indisposed," and was very imperfect in both the lines and the vocal score. G. Clayton, who assumed the part on the following evening, was an improvement. The Ralph of Mr. W. J. Brooks was very neatly done. On the first night of Pinafore Miss St. Quinten, between the acts, sang beautifully in French "Les Viscaux Legers," and was enthusiastically applauded. When appearing to answer one of her encores she was presented with a handsome floral offering and a beautiful gold badge of the association giving the fete. Iolanthe is up for a run and its successor is not yet announced. Preparations are fast maturing to organize a Winter's tour for Miss St. Quinten, in which she will be supported by the strongest co. available.

The past week at West End has been devoted principally to benefits. August 25, Rose Temple, the popular prima donna, received a large and successful benefit, and was presented with a large number of beautiful floral offerings. At the matinee same day Max Figman had a benefit. Another specess. This gentleman's friends last Wednesday presented him with a heavy Geneva gold watch, chain and charm. The male chorus benefited at the matinee 29th. On the 30th Manager Gorman was called upon to receive his friends, who assembled to give him substantial recognition of their appreciation, and a good benefit was the result. Carlo Florentine's turn for a benefit comes at the matinee of Sept. 1. Pinafore will be the bill, and the beneficiary, with Walter Phillips, will introduce a duet. The season at this opera house will close with a benefit to Marie Roe on Sept. 2. The first act of Billee Taylor and the second act of The Mascotte will constitute the bill. Rose Temple has positively declined to sing for Miss Roe's benefit. The friends of the latter lady declare that jealousy of Miss Roe's popularity is the cause, while Miss Temple's friends say if she remained in the city for that purpose she would miss the only steamer which would get her North in time for other engagements. As the season proper closes Sept. 1, the management can of course take no action in the matter. The friends and admirers of Miss Roe are angry with Miss Temple on account of her action in this matter.

Marie Glover, of the St. Quinten Opera co., left this city for home 29th. Report had it that she would probably be a member of her Defosses's French Opera co. this season, but I seriously doubt this. Emily Keane, of the West End troupe, left to join the Hanlons 30th. The West End management are justly satisfied with their first experience in giving Summer opera, and will make more elaborate and extensive preparations for next Summer. The patrons hope to see a new drop-curtain in the Opera House by that time. At West End a number of large and comfortable benches in good position were reserved especially for the press, and were available alike to city papers and correspondents of journals of other cities. At Spanish Fort a few seats are reserved for the local press, but none for correspondents, who must take their chances. All is ready for the opening of the Academy of Music for the season, and The Strategists will have their paper on the wall. The opening date is 9th. Manager Bidwell is expected to arrive in a few days. Genial Fred Matthews, the popular treasurer of this house, is on the ground, happy at the approach of the business season. The Midsummer number of The Mirror is considered a handsome effort by its readers here, and has added many friends to the list.

## CINCINNATI.

Grand Opera House (R./E./J. Miles, manager): The season of 188[illegible] begins 2d, presenting Ford's Comic co. in Bernard's Blue Beard as the inaugural attraction. The roster of the troupe comprises the names of several very popular artists, and with several novelties announced for the week's repertoire, the success of the engagement is believed to be fully assured. Haverly's Mastodon Minstrels underlined 9th.

Robinson's Opera House (R./E./J. Miles, manager): The Hanlons open their season in Cincinnati, presenting Le Voyage en Suisse, 2d. The troupe has been in active rehearsal for several days past, and the opening performance will in all probability be given with that degree of rapidity and smoothness which are necessary concomitants of the Hanlon Brothers' performance. Clay Green, author of Chispa, etc., now assumes the role of Frank McGuire.

Heuck's Opera House (James E. Fennessy, manager): Despite unusually strong opposition in the shape of Barnum's Circus, the engagement of Lizzie Evans, which terminated at the matinee 26, was decidedly successful from both an artistic and monetary standpoint. Fogg's Ferry is not by any means an attractive play, yet the bright little star invests the leading character, Chip, with an interest that is a measure, atones for the many deficiencies of the author. Dew Drop, the joint product of Con Murphy and Charley Callahan, was on the boards, 31st, and created a favorable impression. The current week will be devoted to Harry Lacy's Planter's Wife comb., with Emily Rigl in Maude Granger's former role of Edith Gray and E. A. Locke, a prime comedian and warm local favorite in the cast. J. W. Wallack's Bandit King comb., underlined 9th.

Harris' Dime Museum (P. Harris, manager): The energetic manager from Pittsburg will throw open the doors of his new resort for the first time, 3d, presenting an attractive programme, mainly consisting of Captain and Mrs. M. V. Bates, Lizzie Sturgeon, Royal Marionettes, the intricate mechanical figure Syco Whiston the humorist, and the Grimaldi-Zeltner Pantomime co.

Vine Street Opera House (S. Gabriel, manager): The outside attendance attracted by the advent of Barnum and Jumbo, has materially benefited the Goldmine, and the cosy little theatre has been nightly packed. Among the new features of the current week are, John Merritt and Bertha Waring, McClure Brothers, Mrs. and Mr. J. W. Conway, Ida Hulmes, Flynn and O'Brien, and Dooley and Sheehan.

Items: John G. Magie, business manager of the Hanlon Brothers, put in an appearance 27th, and Emily Keane, leading lady of the same troupe, arrived 30th, from New Orleans.—Charles Frohman, accompanied by David Belasco, stage manager of the Madison Square Theatre has been sojourning in the city arranging for the proposed Minstrel Festival. Henry Irving is booked at the Grand for week of Jan. 28. Manager R. E. J. Miles, D. D. F. A. (Dramatic Director Festival Association), who returned from the Metropolis 21st, is authority for the statement that the Festival of 1884 is an assured fact. This is somewhat difficult to reconcile with a recent assertion made by John McCullough, in an interview with the Denver press, to the effect that no repetition of the Dramatic Festival would occur during the year.—The ladies in attendance at Heuck's, 31st, were presented by Managers Hanlon and Callahan with handsome cabinet-sized photos of the new star, Lizzie Evans.—Ida Foy, of our sister city, Covington, has filed a petition in the Kenton County Chancery Court, praying for a divorce from her husband, John Foster, who is at present filling the position of stage manager at the Vine Street Opera House. The parties were married in December, 1875, while both were under engagement at the old National Theatre in this city; but separated on the day following their wedding.—Manager Fennessy of Heuck's is the proud possessor of a brand new buggy; supplemented by motive power, in the shape of a thoroughbred Kentucky horse.—Ed A. Locke, now a member of Harry Lacy's Planter's Wife comb., was first low comedian of Wood's Theatre for several seasons, under Barney McAuley's management, and has many friends and admirers here.—Henry Benjamin will officiate as leader of orchestra at Havlin's Opera House.—Next to a Dramatic or Opera Festival nothing so enthuses the average Cincinnatian, as a full-fledged circus, and this assertion is amply corroborated by a statement of Barnum's receipts, which aggregated $4,800 during the four days' stay, an average of $6,000 for each performance.

## BROOKLYN.

The Grand Opera House reopened on Saturday night with Augustin Daly's well-known drama of Pique. From an artistic, a dramatic, a social, or a popular standpoint, the inauguration of the season—the second in the career of the house—may be described as having been brilliant and auspicious. The public response was generous and hearty, the house being liberally filled with a fashionable audience. The management has worked to good purpose in the interest of its patrons during the Summer recess, and the house in the comfort and convenience of its approaches and the elegance and attractiveness of its interior arrangements would hardly be recognized as the Elm Place Theatre of a season ago. The work of improvement, which has included the stage as well as the auditorium, has had the effect of sensibly improving the accoustic properties of the building, thus adding materially to the comfort and enjoyment of the auditors. The production of Pique was in the nature of an experiment, the play being put forward by the Grand Opera House management with the idea of testing popular sentiment in respect to the reinstitution in this city of stock companies. In the face of the recognition afforded this enterprise not alone in the extent, but in the character, tone and social standing of the audience, there can be little doubt but that the public is ripe for the movement and ready to encourage and support such an undertaking as that presented on this occasion. The play is so well known as to render it unnecessary to refer to the plot. Pique was presented by a cast of sterling excellence. The Mabel Renfrew of Agnes Booth was one of the cleverest bits of artistic work with which that talented actress has favored the public, her conception of the part being markedly original, while the characterization was at once forcible and effective. Excellent support was afforded by Emily Dunn, Fanny Reeves, Lillian Andrews, Sydney Cowell and Flora Holmes, Charles Wheatleigh, Walden Ramsey, Eugene McDowell, Henry Miller, James O. Barrows and J. N. Long. Pique is handsomely put upon the stage, much elegant scenery being shown. The drama is to be presented throughout the present week. Divorce next week.

The Silver King is in its second week at Haverly's Theatre. If any evidence were wanting as to the strength and drawing power of this play it would be furnished by the fact that at the outset of the season, when the tide of amusement seeking has not yet fairly turned theatreward, it has been found expedient to extend the representations of the piece to twice the limit originally set for its engagement. The success which has attended the Silver King is legitimate and thoroughly well deserved. The scene painter and the stage carpenter and machinist have abundant opportunity for the display of the resources of their art, and the piece pleases the eye while it charms the ear. The leading roles have been intrusted to the competent hands of Walter Bentley and Eleanor Carey, and as those artists are admirably supported, the acting of the drama is all that could be desired. Romany Rye next week.

The Black Flag is to be seen at the Park Theatre this week. The cast includes: Edwin Thorne, W. J. Constantine, T. J. Martin, Russell Bassett, L. R. Willard, Jerome Stevens, J. L. Ashton, H. C. Mavreddy, G. V. Mortimer, William Harris, George Allen, Harry Woodruff, Bessie Stevens, Mrs. Edwin Thorne, Lizzie Anderson. While a decidedly sensational melodrama The Black Flag possesses the elements of a popular play. Mr. Thorne has developed the character of Harry Glyndon to its fullest possibilities, the Sim Lazarus of Russell Bassett is equally effective with the original creation of Nat Goodwin, while the assumption of the role of the boy Ned by Master Harry Woodruff, a youthful prodigy, reveals the best efforts of Jennie Lee. The mounting of the piece is to be identical with its original production at the Union Square Theatre, where the beauty of the scenery was unqualified admiration.

Hyde and Behman's Theatre is occupied this week by the Comedy Four comb., comprising the German comedians Murphy and Shannon and the Irish delineators, Murphy and Mack, assisted by the famous Japanese juggler Katsunshin; Carlo Benedetti, the European marvel; the Jacklevs, acrobats; Charles and Ella Jerome, sketch artists; Millie Wilson, vocalist; the Wesley Brothers, comedians; John and Lea Pauley, sketch artists, singers and dancers, and the Lucien family, musicians and vocalists.

### BROOKLYN, E. D.

Novelty Theatre (Thrall and Williams, managers): The sixth season was inaugurated at this house on Monday night, and the Romany Rye met with a brilliant reception. The improvements, which were noted at length in the last issue of The Mirror, were greatly admired by the large audience on the opening night, and the applause was marked long before the handsome new curtain rose on the first act. The play was rendered in excellent shape and every character in the cast was well up in his or her part. Walter L. Dennis as The Romany Rye, Luke Martin as Boss Knivett and C. A. McManus as Joe Heckett were particularly good. Ettie Baker as Gertie and Bertha Foy as Laura received a due allowance of applause. The acting of Mrs. W. G. Jones as Mother Shipton is highly commendable. The orchestra under Professor Frank received well merited applause. Silver King next week.

Broadway Theatre (Charles S. Gray, proprietor): This theatre opened Monday night last with a good variety bill which will hold the boards for the current week.

Item: The Lee Avenue Academy of Music will open in October with Lights o'London.

## CHICAGO.

Margaret Mather may certainly lay claim to being a fixed star in the dramatic firmament. Although her first appearance, in 1882, partook in some degree of an organized boom well managed, yet so well did the lady sustain herself throughout a long and arduous season that those who at the first qualified their praise of her work on the stage as being merely good, finally were compelled to admit that she was possessed of genius and was beyond cavil the best portrayer of Shakespearean womanhood on the American stage. The lady is now about to start on her second tour, and opened at McVicker's Theatre August 27, to a crowded house, playing Juliet. Miss Mather has rounded out and perfected her impersonation of this part until it is as near perfection as one can hope for. It is a living picture, full of beauty, gentleness, love and passion, and is at the same time so natural that the spectator forgets the art of the actress in watching the changing moods of the woman. During the week Miss Mather has also appeared as Rosalind, and fully carried out the expectations of her audiences. She was coy and arch, saucy and loving in turn, as the occasion came, and made of Rosalind a companion picture to her Juliet. This week the actress appears in The Hunchback and Marie Stuart, playing Julia in the first-named and the title role in the latter. Both are new parts, and much interest is taken in her debut in them. For the third week Leah, and Lady of Lyons are underlined. Her support is in the main very excellent. No fault can be found with the work of Milnes Levick, who as Mercutio and Jacques won the hearty applause of all. William Davidge and J. F. Dean were commendable, but I do not like the polyglot English of young Mr. Salvini. As Romeo and Orlando he is good in all he does except in speaking his lines. His mastery of English is slow, and he mars the most beautiful lines by a hasty and unintelligible pronunciation that defies the comprehension of the most attentive listener. He is a detriment to the co. Following Miss Mather comes the Madison Square Esmeralda co.

The Academy of Music opened on Monday night, with Minnie Maddern as the attraction in her new play, Juanita. The theatre has been refitted and decorated, and is handsomer than ever in its interior furnishing. New opera-chairs have been put in and space economized so that 294 additional seats have been secured. Altogether the Academy is as bright and comfortable as any theatre in town. The plot of the new play that Minnie Maddern has accepted is as follows: Juanita is the daughter of a beautiful Spanish lady, who, fifteen years previous to the opening, has married an American lover after jilting a Mexican, one Don Miguel Valdez, who in revenge steals their child, after killing the father, and the mother dies of grief. Jasper Deering, a cousin of Juanita, seeks her out and conveys her to his Northern home. She falls in love with him, but from a high-flown notion of honor, and for the purposes of the drama, she refuses to wed him, because she is poor and he rich (noble sacrifice, and so natural!), and also because she fancies he is in love with a certain Geraldine Floyd. Circumstances (in four acts) prove that she is really the heiress to her cousin's wealth, and this discovery leads her to attempt suicide that he may be rich and happy. The young man having a standing offer open to take her and make both happy, the original sickness of the suicide scheme is great. However, none of the "suicidal or homocidal tendencies," as they say in insane cases, ever come to pass, and all ends right. Like a thousand other plays, made to order, this one is a failure. It is full of stupid speeches and bogus pathos. And where patriotism is lugged in by the ears, to give occasion for a grand burst of flowery language, it is silly and ridiculous. The play is not suited to Miss Maddern, nor she to it, for she played Juanita in a listless and unconcerned way that showed only too plainly that her heart was not in her work. It is unfortunate that such a clever young actress as Minnie Maddern should be unable to secure a play commensurate with her talents. She must soon get the right kind of drama or her hopes of becoming a popular star will never be realized. There are plays printed and published that would be a thousand times better than Juanita. Let Miss Maddern delve into the dramatic libraries of French and Lacy; there is a gold mine for a diligent seeker. This week another new play called A Diamond Mystery, or, The Girl I Love, by Elliott Barnes, will be presented with Daisy Ramsden as the star.

Sam'l of Posen Curtis has done a splendid week's business at Hooley's. The star has added some new dialogue to his part of the drummer, and is full of business also. The co. is an excellent one, and all work hard to make Sam'l "go." This week Nat C. Goodwin in A Terrible Time, and 10th, The Planter's Wife co. The Silver King closed to a packed house at Haverly's, and Thomas Keene will this week occupy the stage, opening in Richard III. John T. Raymond week of 10th in The Rocket.

The Grand Opera House has been closed the past week, and will open the new season on Monday with Mme. Modjeska in Cymbeline, to be followed by Camille, Adrienne and As You Like It.

The Olympic opens with Tony Pastor's co. [illegible] the vacation Manager Emmett has redecorated and freshened up the interior, and, with a long list of first-class variety combinations, will undoubtedly have a prosperous season.

The Lyceum is doing a fine business, and this Colonial co. will open on Monday with the Hyer sisters in the Blackville Twins. Thus the present week will see all our places of amusement in full swing, and the season of 188[illegible] will have begun in earnest.

Items: Marcus Mayer gave the receipts of The Silver King for the four weeks, no Sunday performance, [illegible].—Margaret Mather's first week was $400 better than her first week last year. At the Saturday matinee reserved seats were sold in the gallery at down-stairs prices, so great was the desire to see Juliet.—Bayliss and Kennedy's Bright Lights are pushing the Lyceum.—Kohl and Middleton's Dime Museum opens Monday night. Their west-side museum will open a week later.

## SAN FRANCISCO.

AUGUST 28.

Conclave week over, our guests departed, and Velco's holiday is at an end, and still our theatres have good audiences. The California last night had a splendid house, and Donizetti is pronounced a success. The plot does not need to be described, as your readers are familiar with it. Suffice to state that each and every character received careful attention, and the performance was a most enjoyable one. On the 7th Daniel Rochat will be given. George Holland, as Lord Dundreary, at the Bush Street Theatre, drew a fine house also, but failed to give as good satisfaction as the famous Sothern. Sothern was the reality; Holland is the copy. Sothern's heart was in his Dundreary; Holland lacks the inspirational power, the heartiness. His business in dialect and actions was good. The support is also good. Agnes Herndon as Florence Trenchard made a favorable impression. Lilian Owen, as Mary Meredith, and Miss Bonner as Georgia, gave satisfaction. George Osborne, in the role of Asa Trenchard, achieved a prime success. The other characters were placed in good hands and credit was done them.

The Grand Opera House is fast getting a foothold, and much praise is due to Manager Fred Bert. The filthy lucre just flowed into the till last week, and the faces within the box-office were smiling ones. John Stevenson's Passion's Slave, was the last week's attraction, and a snug sum was that gentleman's share of the week's receipts. Mr. Stevens has consented to remain another week, and Passion's Slave keeps the boards until the 3d, when The Tour of the World will be produced, with a grand ballet, new scenery, etc.

Emerson's Minstrels are doing a good business, considering the competition. James Griffin takes Charley Reed's place on the end this week. Charley Reed appears but once in the programme, which will be a disappointment to many, as by his efforts to please and his hard work he has made himself quite a favorite.

Callender's Minstrels at the Baldwin are receiving their share of attention. Charles McGeachy, Frohman's representative, who attends to the business and manages the advertising department, gives a great deal of his time to the latter. His advertisements are of excessive length, and it takes about an hour to wade through them. Mr. McGeachy was at one time a printer, and evidently revels in writing advertisements.

Items: We are to have a season of grand opera, that is if a first-class tenor and basso can be secured by Manager Best. Leonora Simonson, recently from Australia, in conjunction with Signor Parolini, Mme. Ziess-Dennis, Signora Guillbert-Cagli and local talent will form the nucleus of the company. In a few weeks we shall know if we are to have grand opera or not. If so, the Grand Opera House will be the home.—The Corsican Brothers will be produced at the Baldwin on the 10th.—Frank Wright, at present interlocutor at Emerson's, and George Osborne, now at the Bush Street Theatre, join the Baldwin stock co. on 10th, which date begins a season of sixteen weeks under the management of Messrs. Macabee and Masterson, with Agnes Herndon as leading stock lady.—J. R. Grismer and a dramatic co. have started out on a trip through the interior. Sam Mott is the business manager.

## CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): All looks bright and prosperous for a most successful season at this house. The opposition which is expected upon the opening of the New Park has been turned to an advantage which all theatre-goers cannot fail to appreciate—much more attention has been paid to obtaining the very best attractions. Dion Boucicault will occupy the first week, opening Monday in Shaughraunn, which will be followed Thursday by Colleen Bawn; Annie Pixley 20th; Joseph Jefferson 27th,

Academy of Music (John A. Ellsler, manager): John F. Ward, comedian, in Top o' the Morning all of last week to good business. The opening night every seat was taken. Severe criticism on this company would be unjust, as they have only been organized two weeks, and are not, as yet, thoroughly familiar with each other, as repeated changes and noticeable improvement each evening attest. Little's World co. 3d; Fred Warde 10th.

Haltnorth's Gardens (Dan Catoir, manager): The Hungarian Gypsy Band failed to appear to fill their engagement for the 21st. Dan Catoir telegraphs to them at Philadelphia that if they do not do the square thing he will sue them for $1,000 damages. Benefit to Catoir August 27 was very largely attended.

Items: Dora Henninges returned from New York August 28, and was met at the depot by numerous friends.—Little's World co. opened their season here on Monday. They have been rehearsing during the past week at the Academy.

## ALABAMA.

### TALLADEGA.

City Hall (Savery and Coker, managers): The season opens 27th, J. H. Haverly's Comedy co. occupying the boards. The Lillian Spencer co. follow Oct. 16. The management of this house has declined to book more than two attractions a month.

Items: Coker and Savery have leased the New Opera House at Anniston, Ala., and will open it Oct. 15. The house is entirely new, seats 800, and is supplied with all the latest stage appliances, etc.—The Mirror is on file, and can always be consulted at Frank Coker's bookstore.

## CALIFORNIA.

### SAN JOSÉ.

Charles W. Williams, manager of the California Theatre, San José, was married August 21, to Mary L. Tenney, of Tucson, Arizona. Mr. Williams, owing to his three years' service as manager, has proved most efficient, giving perfect satisfaction to the owners of the theatre, the numerous co. with whom he had to deal, and also the public.

## CONNECTICUT.

### HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): A fair audience greeted Barry and Fay's co. in Irish Aristocracy 29th. Hugh Fay as Muldoon and Willie Barry as Mulcahy were as good as ever, and kept the audience in a continual roar of laughter. Remainder of co. were hardly as good as that of last year.

### NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Kate Claxton comes in Two Orphans, 6th.

Grand Opera House (Clark Peck, proprietor): Lovers of Irish comedy had an enjoyable evening 1st, when Barry and Fay appeared to a good-sized house. Howard's Millionaire's Daughter comes 7th, 8th.

Grand Opera House (Palmer and Ulmer, lessees): This house was opened 21st by Carrie Swain in her successful play, Cad the Tomboy. The large audience at each performance was enthusiastic. The Romany Rye follows for 28th, 29th.

NEW BRITAIN.

Opera House (C. H. Palmer, manager): Manager Palmer opened the house August 30, with Carrie Swain. A large audience greeted Miss Swain on her fifth appearance in this city. Manager Palmer was pleasantly surprised, as it was thought that other attractions, and the rainy weather, would keep many away. Miss Swain as Cad the Tomboy, well deserved the hearty applause of the audience, and was called before the curtain after the second act. Her supporting co. in As. Herne's Hearts of Oak, 7th.

WATERBURY.

Opera House (Jean Jacques, manager): Carrie Swain in Cad the Tomboy drew a large audience August 29. Miss Swain is becoming quite a favorite here. Herne's Hearts of Oak, 7th.

MYSTIC.

Central Hall (Ira W. Jackson, manager): Haverly's Minstrels opened the season 28th to a large house. The show was one of the best that has been seen here, and was well received. The base solo, "Rocked in the Cradle of the Deep," by Manager Norcross, was greatly enjoyed by the audience. Mr. Norcross is one of the best bass singers on the minstrel stage. E. Howard Danforth's baritone solo, "Sailing," was finely rendered, and the Haverly quartette maintained their reputation. The sleighing act by Budd and Gibbs concluded Part First and made a decided hit. Part Second was fair, but could be greatly improved, and we understand some changes will soon be made. The clog-dancing by Fox and Ward, the Musical Picnic by Howard, Russell, Wells and Talbot, and Wally Gibbs in his specialties, were first class. Considering that this was the second public appearance of the co. this season, the performance was a most creditable one.

BRIDGEPORT.

Palmer and Ulmer co. August 29, in '49, to good business. Barry and Fay in Irish Aristocracy played 31st to a large and well-pleased audience. Managers say that Bridgeport is the best one night stand in the East.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Only a Farmer's Daughter (Adelaide Cherie) opened here August 27 to a good run of business. They gave fine satisfaction and for first night they must be congratulated for the smoothness with which everything passed off. Palmer and Ulmer's '49 co. 31st to very fine house. The co. is much stronger than that of last season, T. E. Grandin as the General carried off the honors, being called before the curtain three times.

Item: The entire Farmer's Daughter co. was entertained by Mr. C. R. Gardiner at his country-seat at Stamford, Conn., Saturday and Sunday. While here the co. rehearsed the new drama, The Bond of Friendship. The plot is founded on the late war, Mr. Gardiner being the author.

NORWALK.

Opera House (Frederick Mitchell, manager): The Hanlayer Tourist Specialty co. opened the season 21st to a magnificent house, the building being packed. Receipts over $400.

## COLORADO.

DENVER.

Tabor Opera House (P. McCourt, manager): John McCullough, in his second week, had crowded houses, every seat being taken each night. Sol Smith Russell opens 3d, for one week.

Academy of Music: Will Carelton will lecture at the Academy of Music on the 30th, and Remenyi gives a concert on the 31st and 1st.

Item: W. S. Morse has retired from the management of the Tabor Opera House, and his place filled by P. McCourt, a brother-in-law of Governor Tabor. Mr. Morse has made a great many friends during his stay at the Opera House, and they will be sorry to hear of his departure. There was some misunderstanding between himself and Tabor that lead to the change.

## GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): The first performance this season will be that of Armstrong Brothers' Minstrels, 7th, 8th, followed by Palmer-Ulmer comb., 12th, 13th. Only a Farmer's Daughter, 27th, 28th; Jennie Yeamans, 29th. Later in the season we will be favored by some of the brightest stars in the galaxy of dramatic talent. The house has been much improved in many respects since the closing of last season. The Midsummer Mirror has been greatly admired by all who have seen it, and the opinion has been freely expressed that it is by far the best paper of its kind published.

## ILLINOIS.

FREEPORT.

Wilcoxon's Opera House (M. M. Wilcoxon, manager): The Mattie Vickers co., August 29 and 30, in Jacquine, or Paste and Diamonds, to only medium business, but giving a good entertainment.

ROCKFORD.

New Opera House (C. C. Jones, manager): Happy Cal Wagner's Minstrels gave their first performance this season August 22, after a ten-days rehearsal here. The performance was a good one. Charles A. Gardner and Puzi Rosa in Karl August 27, to fair business. Company and performance about the same as last season. Mattie Vickers and Charles Rogers came August 31 and 1st in Jacquine, and gave a clever performance.

Armory Hall (Lansing and Norman, managers): Charles Forbes' Dramatic co. booked for 10th to 15th.

CHAMPAIGN.

Eichberg's Opera House (M. Eichberg, manager): Kendall's Dramatic and Comedy co. August 29, 30, 31 and 1st (Fair week), have had a very successful week. The house was filled to overflowing. The Lady of Lyons was well produced August 29.

LINCOLN.

Gillett's Opera House (Capt. D. W. Denny, manager): C. E. Tillotson's Dramatic co. August 29 to 1st to crowded houses (Fair week), playing Matrimony, Rosedale, Joshua Whitcomb and Arrah-na-Pogue.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Lambert-Richardson co. appeared August 30 and 31, and Lizzie Harold and the Princess Chuck Comedy co. opened the regular season 1st. Lambert-Richardson co. reappears 7th; Boucicault comes 12th; Bunch of Keys co., 11th and 12th, and Gus Williams 13th, 14th and 15th.

Item: George W. Chatterton, proprietor of the Opera House, has just contracted for the erection of a large building on Fifth street, opposite the Governor's mansion, the same to be used as a roller-skating rink during the Winter months and in the Summer season as a garden for the production of light opera.

ROCK ISLAND.

Harper's Opera House (Ben. Harper, proprietor and manager): Ida Siddons appeared August 29 to small house. Emma Abbott 30th to good house. Happy Cal Wagner to fair house 31st. Mlle. Rhea appears 7th

BLOOMINGTON.

Durley Hall (Tillotson and Felt, managers): Lambert and Richardson Dramatic co., with Julia Blake and Harry Robinson, appeared August 27 and 28 in Our Bachelors and The Honeymoon. Being our first attraction they drew good houses both nights. Co. fair.

## INDIANA.

ROCKVILLE.

Rockville Opera House (Tate and Strouse, managers): Minnie Maddern played a three nights' engagement 22d, 23d, 24th, to full houses. On the last night she presented for the first time The Puritan Girl, by the author of Verplanck Devereux. There is a heaviness about this play which failed to satisfy the average auditor. We fear that with all Miss Maddern and her able support can do, The Puritan Girl will not be a success.

FORT WAYNE.

Academy of Music (John Scott, manager): August 29, A Diamond Mystery was presented to a big house, the play being nicely rendered. Daisy Ramsden and J. W. Burton assumed the leading roles. The support made the most of their respective parts. Forrest Robinson in the leading role. Minnie Maddern 30th, week.

CONNERSVILLE.

Thad Varney cancelled his date in this city by postal card last week. His co. was booked for 3d, but he pleaded a lack of organization. Havlin's Fogg's Ferry co. will be here 11th and 12th. The Graham-Earl comb. have fixed dates corresponding to the four days of the County Fair, 18th and 21st, inclusive. Several good cos. are booked for the succeeding months.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): Our season opens with Collier's Lights o' London, 10th and 11th, to be followed by Minnie Maddern, 13th

Item: After having decorated and re-modeled the boxes and made such improvements on the stage and in the dressing-rooms as will be heartily appreciated by the profession, Mr. Dolan can justly claim one of the most artistic and convenient houses in northern Indiana.

WABASH.

Harter's Opera House, (Harter Brothers, managers): The season opened here 30th with The Girl I Love to a very fair house. J. W. Burton as Peter Grumpf pleased greatly. Booked: The Ethel Tucker Dramatic co. 12th, 13th and 14th, this being the week of our county fair.

PERU.

Emerick's New Opera House (Charles M. Emerick, manager): This house opened its second season August 24 with John E. Price's Fun in a Boarding School co. to only a fair—but a well-pleased—audience. E. M. Gardiner's Girl I Love co. put in an appearance 31st to only fair business. Nothing for the coming week.

## IOWA.

DAVENPORT.

Burtis' Opera House (A. L. Sheels, manager): Katie Putnam, in Lena the Madcap, August 29, to good receipts. Ida Siddons' Female Mastodons showed 30th. Billy Arnold made a hit in his song "Billy's Dream."

OTTUMWA.

Lewis Opera House (R. Sutton, manager): Eunice Goodrich Comedy co. came August 21 and continued four days, during county fair, to light business. Heywood's Minstrels 29th, with a very snide show to fair business.

CEDAR RAPIDS.

Green's Opera House (C. G. Green, manager): August 30, Fay Templeton Opera co. held the boards with Pirates of Penzance to a large house. Amy Harvey, in the leading role, made a very favorable impression. Fay Templeton gave some specialties between the acts, Katie Putnam gave Lena the Madcap to a fair house. Aldrich and Parsloe will appear in My Partner 8th.

Items: Owing to the fault of some one the Fay Templeton co.'s baggage did not arrive until half-past eight o'clock P. M., and in consequence the curtain was not rung up until nine.—Fay Templeton made the following sad disclosures to your correspondent while here. She and her husband, Billy West, have agreed to disagree, and a divorce will be had by mutual consent. Fay says she will never marry again, but will devote the rest of her unhappy life to her profession.

DUBUQUE.

Opera House (Duncan and Waller, managers): Happy Cal Wagner's Minstrels gave a very fine entertainment 29th, to a big house. The co. has many new features, giving good satisfaction. The French Spy combination has changed date of 10th, and will appear 7th to assist in the celebration of the semi-centennial of the city's birth. Aldrich and Parsloe 7th. Hyers', Comedy co. 17th and 18th. The Star Comedy co. 25th. Mlle. Rhea 28th.

Arena: The Barnum show will be here Oct. 8.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): The Fay Templeton Opera co. occupied the boards 27th, 28th and 29th, to very large business. Mr. Templeton has a stronger co. than when here last, and their rendering of Olivette, Patience and Mascotte was entirely satisfactory to the large audiences. Katie Putnam co. opened 30th in Lena the Madcap, to a packed house. Receipts a little over $500. This was Miss Putnam's first appearance in Oskaloosa, but she has established herself as a favorite. Heywood's Minstrels 10th. The Louie Lord co. have quit Hazel Kirke-ing, and, under the management of Scott Marble, and in one of Mr. Marble's productions, will appear 14th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): D. H. Fitzpatrick, in Shaun-na-Gow, was the attraction 1st. Heywood's Mastodons are booked for 12th, to be followed by Louise Sylvester in A Mountain Pink. The regular winter season will be opened 17th by Gus Williams in One of the Finest.

## KANSAS.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Opened for the first time this season, and, since it has been newly decorated, by Graves and Kempton's Chicago Comedy co. in Nuggets, 25th. The desire to see the house in its new dress (and it looked handsome), drew a fair audience. The play and co. have no business in a town of this size. The Williams Dramatic co. appeared 28th in The Little Duchess. This also is a country-town show, and should not be encouraged by our managers.

Topeka Opera House (L. M. Crawford, manager): Maude Granger came 29th and 30th in Her Second Love. The business done was very satisfactory, and the engagement a decided success. Ada Wallace, supporting Miss Granger, as Ada Bartling, was a former society lady of this city, and her father was at one time our Mayor. Possibly, this added much to the success of the engagement. A brilliant reception was tendered Miss Wallace on the 28th, at the residence of Colonel Huntoon, one of the City Council.

ATCHISON.

Corinthian Hall (John Mulvihill, manager): Janauschek appeared to a large and enthusiastic audience August 25 in Zillah. Her support was poor.

Item: Hope this will be the last play I will have to report in Corinthian Hall, as the new Opera House is progressing finely and is expected to be finished by the last of next month.

## KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Mr and Mrs. N. C. Goodwin opened Monday night in Hobbies. The piece is as young as of yore. A Terrible Time was produced 24th for the first time. It hardly affords the Goodwins the opportunities that Hobbies does, but is a very amusing farce. There is no plot to it, and it is not necessary there should be. It treats largely of the tribulations of a Frenchman in love with another man's wife. The second act shows Goodwin escaping from a house by the roof, and he makes the most of this. His antics are excruciatingly funny. The scenery is very realistic, and adds largely to the success of the piece.

The Buckingham Theatre did not give so good an entertainment this week. The Forty Thieves and a few specialty people made up the programme.

## MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Charlotte Thompson and her fine co were here August 27, 28. She gave Jane Eyre and her new play, The Romanoff, for the first time on any stage. The plot of the play in brief is as follows:

The Princess Etelka Zechsta (the Romanoff), an Hungarian orphan living in St. Petersburg and mixing in the best society, is engaged to be married to one of the aides-de-camp of the Czar, the Count Eszeni Derfeudoff, who led by his friend Colonel Ivan Muscholinski, has been rashly coquetting with the Nihilists. He pays a visit to the Princess, meeting there an English nobleman, Lord Tollweather, introduced to the Princess by a mutual friend, the Russian Minister in England, and with whom he had dined the previous evening at the club. Lord Tollweather, something of a fool, is studying politics and interests himself in all social questions and especially Nihilism. In his chat with the Princess he has, almost unconsciously, aroused her suspicions that her lover is running risks by a leaning toward the prevailing scourge of Russia, and with infinite delicacy, manages to warn him. The Count leaves her with the evident intention of renouncing Nihilism, but is then and there apprehended by the police, and, resisting, is shot. In a dying condition he is brought back to the Princess' house. He could only utter a few words, indicating that he been betrayed and claiming revenge. The Princess, in a passion of grief, vows to consecrate her life to her dead lover and revenge his betrayal. In the second act, which occurs in Paris, the Princess and Lord Tollweather, whose friendship for the Princess has ripened to such an extent that she looks upon him as a brother, are in eager quest of the Count's betrayer. She has accidentally met and become strangely fascinated with a General Gopulocoff, who turns out to be the Colonel Ivan Muscholinski, now living at the French capital in disguise, referred to in the first act. In a strong scene the Princess drags from Ivan a confession of his guilt, and then, trying to avenge his treachery, makes the startling discovery that she loves the man of all men she should most hate and despise. In the last act the Princess, a prey to remorse of the most violent and terrible nature, determines to poison herself rather than give way to the weak and, as she deems it, degrading passion for the traitorous Ivan, and, in spite of the efforts of Lord Tollweather, takes prussic acid and dies in great agony. The drama from the pen of Harry Marshall, is well constructed, but needs condensing. The emotional scenes are too long, and need pruning. The climaxes, although powerful, are too long drawn. The second act is the strongest, and Etelka's indecision regarding the shooting of Colonel Ivan is too protracted, and but for the fine work done by Miss Thompson and Mr. Learock a great portion of the effect would have been lost. The dialogue in the sterner scenes is most appropriate; not great, but sufficient. In the comedy scenes the language is forced and weak—especially noticeable with Lord Tollweather, one of those impossible characters—who, a fool in the beginning, turns out a sensible, sterling character before the climax. The production here was undeniably a success. The audience liked the Dundrearyism of Tollweather, the gushing simplicity of Rose Cheri, and the astute finesse of the old servant, Hortense Cheri, and they were unstinted in their applause. Miss Thompson brought to the part of Princess Etelka great intensity of passion, joined with much archness and grace. In the second act she rose to a great height in showing how love was superior to revenge, and in the last act she counterfeited, with painful fidelity, the spasms of a horrible death. Of the support only praise can be spoken. George Learock gave the dual role of the Colonel and Count a forcible interpretation. The part will prove one of the best he has ever done. Henry St. Maur, as Tollweather, was finished, and Wooderson's Hortense was finely done.

The play was well staged, and the curtain was called after the first and second acts.

The cast was as follows:

| | |
|---|---|
| Princess Etelka Zechsta, Last of the Romanoffs, | Charlotte Thompson |
| Rose Cheri, her maid | Nellie Pierce |
| Count Eszeni Derfeudoff, A Russian Officer, | George Learock |
| Lord Timothy Tollweather, Embryo Diplomat, | Harry Saint Maur |
| M. Hortense Eugene Baptiste Cheri | J. L. Wooderson |
| Dobelbin, Russian policeman | William Hesmith |
| Rifanoff, Russian servant | R. Gibson |

ACT II AND III.

| | |
|---|---|
| Princess Etelka Zechsta | Charlotte Thompson |
| Rose Cheri | Nellie Pierce |
| Colonel Ivan Muscholinski, Friend of Count Derfeudoff, | George Learock |
| Lord Timothy Tollweather | Harry Saint Maur |
| M. Hortense Eugene Baptiste Cheri | J. L. Wooderson |
| Dobelbin, a Russian detective | William Hesmith |
| Dr. Comartin | Joseph Herman |
| Rifanoff | R. Gibson |
| Louis | T. Jones |

## MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Manley, manager): This house has been thoroughly renovated and fixed up and everything is ready for the opening of the season, which takes place 15th, when Bertha Welby will appear as Nancy Sykes.

Item: F. J. Halm, one of our best musicians, has written an opera which he intends to produce early in the Winter. E. E. Braly, a well-known basso of our town will have a prominent part.

## MASSACHUSETTS.

NEW BEDFORD.

Opera House (J. C. Olney, manager): On the 30th was produced for the first time in this country the four-act drama of A Midnight Marriage evolved from the brain of Charles Osborne, a well-known English journalist and playwright. The company which produced the drama was partly composed of the Boston Theatre co., and the leading roles were taken by Mr. William Redmund and Mrs. Thomas Barry. The time of the play is between the years 1523-26, and the scene is laid in France. The first act opens at the chateau of Count de Langlet in Gascony, which he is about leaving. Here comes the Count de St. Vallier, fleeing as a traitor to the king, who begs for a brief shelter from his pursuers. De Langlet conceals him, and before he can leave the chateau Hortense de Guise, fleeing from Paris to escape a hated marriage, arrives, and the impressible count at once falls in love with her, and after declaring his passion bids her farewell. St. Vallier confronts Hortense, and Claude de Guise, the uncle of Hortense, with a party in search of St. Vallier, surprises them and arrests the fugitive, compelling Hortense also to return with them, that he may force her to marry Phillippe de Brion. De Langlet, returning to release St. Vallier and being told of the arrest, swears to release Hortense, and the curtain falls. In the second act the party have reached a ruined chapel, and the uncle having bribed a monk and summoned De Brion, insists that Hortense shall be married at midnight. De Langlet, having seized the livery from one of the De Guise retainers, reveals his disguise to Hortense, and under his direction she assents to the marriage. De Langlet then awaits De Brion and engages him in combat, seriously wounding him; then donning the wounded man's cloak and hat he takes the place of the bridegroom in the midnight marriage. As the party come from the chapel, De Brion, who has regained consciousness, reveals the deception, but De Langlet and Hortense escape, the former going to the war under an assumed name and the wife hiding in a convent. The third act opens at the Chateau de Guise, at Fontainbleau, after a lapse of two years and a half, where Hortense is lured by a lie devised by her uncle to the effect that De Langlet is dying there. De Brion claims her as his wife, but she scornfully defies him and De Langlet arriving at the chateau at this opportune moment claims his wife. Their happiness, however, is quickly shattered by the appearance of the regent mother, who orders De Langlet's arrest. The curtain rises in the closing act on the court-yard of the regent's chateau, showing the block where De Langlet is to be executed. Hortense has accompanied her husband to prison and is nearly wild with grief. The fatal axe is descending when the trumpets of the king are heard, the executioner's hand is stayed, and all ends well, the king pardoning De Langlet, who in the guise of a common soldier had saved his life at Pavia. Mr. Redmund as De Langlet impressed the audience with his sincere and honest acting, losing his identity in his part, and being at all times the brave, true and chivalrous gentleman. Mrs. Barry, as Hortense, was more than equal to all demands made upon her. The support was weak in the main. Some excuse, however, can be made for the company as the three leading members only arrived from Chicago two days before the production, and there had been but two rehearsals. The The audience was rather cold at the opening, but as the plot developed grew more sympathetic, and at the close of the third act Mr. Redmund and Mrs. Barry were called before the curtain and heartily applauded. Business good.

BROCKTON.

Opera House (H. L. Bryant, manager): The season was opened by the Kate Claxton co. in Two Orphans, and they were greeted by a fair-sized audience August 31. Minnie Foster appeared in her new play of Madcap to a good house, at low prices, 1st.

Items: Charles Stevenson was taken suddenly ill, and it was with great difficulty that he sustained his character of the Chevalier in the Orphans.—Manager Bryant, wife and son, have arrived home from their extended European trip.—Ellis Holmes, a resident of this city, left last week to join Baird's Minstrels. This is Mr. Holmes' fourth season with the troupe.

LYNN.

Music Hall (Rock and Herbert, managers): Kate Claxton 1st, in Two Orphans, to a packed house.

Items: Messrs. Rock and Herbert will manage the Boston Bijou Opera co. during the coming season. The co. will open at the Bijou Theatre, Boston, in Virginia, play a four-weeks engagement at that place, and on Oct. 13 will start on a six week's tour, closing at Brooklyn, after which they will return to the Bijou Theatre for the remainder of the season. It is the intention of the management to present the different operas while on the road with the same attention to details that will characterize their production at the theatre in Boston.—William Burke has been engaged for end business with Moulton and Johnson's Minstrels.

FALL RIVER.

Academy of Music (George Herbert, manager): Kate Claxton opened the season at this theatre August 30, appearing in the well-worn Two Orphans, before a large audience. Receipts, nearly $600. William Redmund Mrs. Thomas Barry, of the Boston Theatre, and a well-selected co. came 1st, in Charles Osborne's drama, A Midnight Marriage, to fair business.

Opera House (Durfee, Russell and co., managers): This house opens to-morrow night, 3d, as a variety theatre. W. C. Turner will act as stage manager. Lorenz Brothers, in the drama Avenged this week. The olio will consist of James Johnson, Tierney and Glines, Coles, Turner, Carter and Turner, Minnie Lawton, Gertie Holden and Annie De Vere. The regular stock co. will be Lizzie Turner, William McAvoy, Hattie Morris, W. C. Turner and Edwin Barbour.

Forest Hill Gardens (James R. Francis, manager): The Gardens have made a new departure, and opened a variety show in the theatre 1st. Weldon's New York Celebrities are the attraction. The co. is composed of Laura Harris, Ada Page, Jennie Lindsey, Minnie Lawton, Nellie St. John, Percy Lorain, Tommy Dayton, Morton and Monroe.

Items: Kate Claxton will not produce her new play, Etelka, being of the opinion that it is not strong enough.—William Redmund is undoubtedly smoothing the way to star in the near future.—Forrest Hill Gardens close the 15th.—Tompkins and Hill will put on the road a co. to play The World, opening at Salem, 17th, and close at Beverley, Dec. 1, playing sixty-two towns in eleven weeks.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): The season opens 6th, with Ranch 10. M. B. Leavitt's Minstrels, 11th; Wilbur's Opera co., 13th; Rice's Surprise Party, 18th; Mestayer's Tourists, 29th.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): The Fry Concert co. gave a very enjoyable entertainment, August 26, to empty benches. Herne's Hearts of Oak opened season here 27th, and was welcomed by a large and very enthusiastic audience. For a first night everything worked smoothly, and the co., most of whom are new to this city, created very favorable impressions. Baird's Minstrels, 28th, to a large house. P. C. Shortis, who has lately joined this co., did a very neat turn, and, if the rest of the co. was as original as he, we would take nothing but Baird's in ours. W. Redmund and Mrs. Thomas Barry in A Midnight Marriage, 8th.

Music Hall (Simmons and Emery, lessees): Orrin Richards did not arrive in time to paint the new drop-curtain, but is busily engaged in touching up the scenery, and painting two new scenes for Cad. Carrie Swain will open 3d for one week, followed by Mrs. Chanfrau, as Isabel Vine.

Item: P. C. Shortis, of Baird's Minstrels, was given an elegant reception by the Wednesday Club, after the performance, 28th.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Herne's Hearts of Oak, to very moderate business August 29, but gave general satisfaction. Booked: Minnie Foster in Madcap 5th; Dupree and Benedict's Minstrels 12th; Boston Theatre co. 16th.

Items: The veteran, James E. Murdoch, has been giving Readings at Annisquam the past week, and on the 6th appears at the City Hall here.

FITCHBURG.

Opera House (A. Whitney, proprietor and manager): This house opened its doors for the season August 31. Herne's Hearts of Oak was the attraction. Good house. Carrie Swain 10th; Wilbur Opera co. 12th; Two Christmas Eves 17th; Leavitt's Gigantean Minstrels 19th.

TAUNTON.

Music Hall (A. B. White, proprietor): The season of 1883-84 opened August 27, with Kate Claxton and an excellent supporting co., in Two Orphans, to a large house. William Redmond and Mrs. Thomas Barry, in A Midnight Marriage, 31st, to a crowded house. Support, fair.

## MICHIGAN.

GRAND RAPIDS.

The season at Redmond's Grand opened auspiciously August 30, with the Hess Opera co. in Chimes of Normandy. The opera was well rendered, the Gaspard of Henry C. Peakes being a remarkably fine performance. The Pirates was given 31st with less success, the cast being weaker than that of the previous evening. By special request the co. remained over Saturday and gave Pinafore at matinee, and left immediately after the performance for Kalamazoo, where they appeared in the evening. Business was good throughout the engagement, and Manager Thayer has booked the co. for a return visit later in the season. Booked: M. B. Curtis, 11th; Modjeska, 13th; John T. Raymond, 24th to 29th (Fair week).

Powers' New Opera House opens its season with W. J. Scanlan in Friend and Foe 3d. The remodelling of this house has involved an expenditure of nearly $10,000, and is now one of the finest houses in the West.

Items: Willard L. Brigham, of this city, who was a member of the Thomas W. Keene co., has successfully accepted a position to play second heavies with Bertha Welby comb.—A home feast entered in opening ceremonies at Redmond's Grand 30th, by many friends of Joseph Levy in this city are pleased to hear of his promotion to the management of the Lawrence Barrett co.

HUSKEGON.

Opera House (F. L. Reynolds, manager): Season opened August 28, by the Gus Hume Opera co. in Iolanthe. Same co. in Chimes of Normandy, 29th. The season opening a little early for this place, the attendance was not up to the expectations of the management. There have been over $500 expended in repairs and improvements during the Summer, and entire new scenery and drops have been put in, making the house one of the best in Western Michigan. Gus Williams in One of the Finest, 9th. J. F. West, 19th. Madison 26th. Bunch of Keys, 29th. W. J. Scanlan, 30th. Uncle Tichens, 29th.

## MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Dawes, manager): A large and fashionable audience greeted Mlle. Rhea 29th, in Adrienne Lecouvreur, and these persons were with your correspondent in pronouncing it one of the best entertainments given here since the opening of the house. Should this co. revisit the city at a future time they will receive an ovation commensurate with the talents of the charming Rhea and her most excellent support. Reception large.

MINNEAPOLIS.

Grand Opera House (J. F. Conlon, manager): Season of 1883-84 was ushered in August 27 by Haverly and Pinafore, who opened for one week to fine business, which has been increasing at each performance.

Peters Opera House (Colonel I. H. Wood, manager): This house opened up with to good business, every room being at a premium early in the evening. The olio introduced Jennie Shannon and Gracie Boland in song, etc., etc., and Gallagher and Reynolds and Carroll were and Kelley in songs and dances, this combination shading with George W. Thompson in the olio of the Next week Messrs. Plunkett and Gotts and Harry Granger in Rustord Park; or, Love in the Tenements.

ST. PAUL.

Opera House (L. E. Berts, manager): The new music season was opened week of 26th by Hess Opera and her excellent co., under the management of Col. B. Chase, presenting Adelaide Lawrence, Blanche Alice Nielsen, Camille, An Unequal Match and Chimes of Normandy. Large, brilliant and appreciative audiences greeted Miss Rhea, enthusiastic applause and recalls before the curtain being the order at each performance. The star has deservedly become a great favorite with the St. Paul public. Miss Lawrence very favorably gained the second role in which she was seen. Blanche Nielsen won the verdict of heavy pungent as our favorite. The support throughout is considerably above Manager Chase, by his courteous and gentlemanly bearing, has made a host of friends in St. Paul.

Conley's Theatre (Edwin P. Hilton, manager): Opened week of August 25 to good business, presenting a good bill and a fine co., including Simon Reardon, Harry Lee, Franklin Howard, Harry Reardon, John Miller and Billy Raymond.

## MISSOURI.

SPRINGFIELD.

Mansfield's Opera House Calendar: Joan could play of that name, to fair business on August 29. Regular season opens with Clover Stock, supported by S. K. Cowan and a good co.

Arcade Sunda and Co.'s Clown August 30 to good business.

Item: The Clover Stock co. organized by Manager Mansfield, opening in Henry VIII., Lucrezia Borgia and Lord Chumley.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Cook, manager): There has been nothing here during the dramatic season, and the house opens on Friday, 3rd, with the Chicago Ideal Opera co. in Iolanthe, following with Pinafore at matinee and Saturday night. The Dwarf Spectacular co. have the boards during the week of the Exposition, 6th, 7th, 8th. Manager Cook has negotiations pending with some of the finest talent now on the road, and it is honestly hoped that they may be secured and give us a higher order of entertainment than last season.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Maude Granger in Her Second Love is announced for August 31 and 1st, to be followed by John Stetson, commencing Monday, 3d, and continuing through the week. The Chicago Ideals will revive Pinafore, 7th. Sunday and Pinafore 10th, 11th and 12th.

The magnificent new Gillis Opera House, under the management of Corydon F. Cook, of St. Joseph, will open 20th with Rhea. The appointments of this house are so fine as any in the country, and the announcement of its opening will be the signal for a large attendance from surrounding cities in addition to our own.

The Academy of Music opens Saturday evening, 6th, with Owen Fawcett in Dodging.

## NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): The Chicago Ideals opened the season in this house August 23, giving four performances, the last of which was Pinafore. The business was large and the satisfaction general. Katie Putnam opens 10th for three nights, followed by Fay Templeton, who fills out the week. The State fair being held here that week ought to be big business all round.

LINCOLN.

Opera House (Ed. A. Church and Co., managers): The Chicago Ideals opened the season here on last Thursday night to Inlanthe. They were favored with a good house, and rendered the opera very creditably.

## NEW JERSEY.

JERSEY CITY.

Academy of Music: This house will open for the season as a three-night stand, 10th, under the management of Frank Stevens, of this city, agent for events. Dates are already well filled with first-class attractions. Elliott Barnes' Summer Boarders will open three nights on the 10th. Booked: 7-on-3, 13th, 14th, 15th. Silver King, 17th, 18th, 19th.

## NEW YORK.

ALBANY

Levantine's Theatre (F. F. Levantine, manager): The dramatic season of '83-'84 was auspiciously opened at this popular place of amusement by the Gus Hume English opera co. in The Mascotte, August 29th. The same opera was sung on the two succeeding nights, and for the remainder of the week Olivette was done in good style. The business of the week was large and gratifying, and Manager L. will do well to give the same class of entertainment as often as possible. For the current week the Two Johns combination is announced.

Items: The Leland reopens 3d with Two-Mile Crossing for two nights, followed by Jumbo Davis 6th and 7th. The season at Music Hall begins with Robinson and McAllister's Minstrels 6th, followed by George H. Adams 6th and C. B. Bishop in Strictly Business 9th and 8th. Thus the first week of the season will show a variety of attractions, to say the least. Bennett's co. has been rehearsing at the Leland during the past week, prior to their opening in Troy on the 3d. Frank Carrington, of this city, is playing the part of Godfrey Ware in The Silver King in Brooklyn.

(CONTINUED ON EIGHTH PAGE.

# NEW YORK MIRROR

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HARRISON GREY FISKE, . . EDITOR

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### MIRROR LETTER-LIST.

Arthur, Lillied
Ames, Angelo
Ada Richmond Opera co.(a)
Armstrong's Minstrels
Abbott Opera co.
Alvin Joslin troupe, agt.
Bunnell, Russell (2)
Bunnell, Mort
Bandmann, Dion
Barlow, Tommy
Barrymore, Maurice
Bunn, John W.
Bandow, Miss Sadie
Bishop, T. W. H. (2)
Barrows, J. O.
Barton, Jas.
Bragg, W. A.
Brown, Ed. L.
Brown, Frank
Blake, Russell
Clarke, H. G.
Comstock, A. C.
Cohen, S. H.
Carew, Miss T. A (3)
Curtis, M. E. (2)
Chester, Kate
Cassidy, George H.
Clancy, Laura
Clarke, Kate
Clinton, C. B.
Corbyn, Sheridan
Cooley, Fanu'a
Charley, Mr.
Duffy, Will J. (2)
Davis, C. L.
Davis, W. G.
Dunbar, Geo. B.
Dailey, Fred
Daniels, Carrie E.
Dorsey, Richard
Eytinge, Rose (3)
Eytinge, Pearl
Emmet, J. K.
French Spy Troupe
Florence, Helen
Florence, W. J., mgr. (2)
Fisher, Perkins D.
Gray, Miss Angie
Gray, Ethel
Goodwin, Frank L. (2)
Galloway, Geo. N. (2)
Gilbert, J. H.
Gill, Wm. (2)
Greene, Mrs. Fannie al.
Hamlin, H.
Hawk, Harry
Hamilton, Francis C.
Haywood, Louis H.
Henderson, Mr.
Healy, Mrs. J. R.
Hi Henry's Minstrels, agt
Hugo, Will H.
Hicks, L. S.
Hoch, Minnie (2)
Hyde, J. M.
Hobson, Jennie
Haverly's Minstrels
H. W. Boucher, Mgr.
Hartwig-Seaman troupe
Herndon, Agnes
Jane Coombs Troupe
Jeffreys Lewis, Mgr.
Jessup, G. H.
Kimlly, I.
Kendall, H. A.
Kellogg, Florence D.
Little, R. A. (3)
Logan, Anthony
Lestrong, H. A.
Leiee, J. H.
Little, J. Z. (2)
Lillian Brown, Gen. Agt.
Lizzie Evans, Gen. Agt.
Morris, J. A. (2)
McCullough, E. J. (2)
Melville, T. W.
Mack, Harry
Magie, John G.
Murphy, Joseph, mgr. (2)
McGuirk, J. C.
Morrissey, Starr
McGibney, Minnie
Mitchell, W.
Mason, Helen
Maddern, Minnie, mgr.
Mustayer, W. H.
Mitchell, W. C.
Morgan, D. H. (2)
Milo, Geo. C.
Oates, Miss C.
O'Neill, James
Osborn, Annie
Potter, F. W.
Phelps, A. R.
Pudden, G. E.
Pressey, Emma
Post, Lilly
Paul, F. W.
Prescott, Marie
Pixley, Annie
Power of Money, mgr.
Ryan, R.
Ryley, J. H.
Rhea, Mlle.
Stoddard, A. E.
Sherritt, Miss Emma.
Scherwell, Rose.
Schmitt, C. C.
Swett, E. C.
Stevens, E. A.
Stephens, E. H.
Shattuck, Lillian B.
Stockton, Ella
Spencer, L. E.
Slavin, Mgr.
Scaichi, Madame
Searle, Cyril (2)
Thorne, Ed.
Thorne, Mrs. Chas. R., Jr.
Vaughn, Harry
Vining, Miss Minnie
Vincent, Chas. T. (Tel) (2)
Williams, Johnny
Wood & West.
Wheeler, Andrew
Waller, Mrs.
Wilson, Mr.
Wessells, George W.
Wodiska, Ed. (2)
Woodward's Uncle Bill co.
Wells, Grenard
Whitford, G. W.
Warren, Edward
Wilbur Op. co., Mgr.
Yeamans, Jennie
Zimmerman, E. E.

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## The Curtain Rises.

Although the season was nominally opened a fortnight ago, this week is really its commencement. Our copious correspondence department and our special telegraphic intelligence strikingly indicate that the campaign of 1883–84 has been ushered in. The overture has finished, the green curtain,

"Slow rising to the prompter's bell,"

discloses the vast army of professionals burning with fierce ambition to achieve brave victories on the mimic stage.

More than half the combinations which have been equipped for the road are now at work, and the full complement will be in active operation before a month has passed over our heads. By the partial list of these, with the actors composing them, which appears elsewhere, it will be noted that the provinces are to be treated to a better class of companies, representing better plays, than they have enjoyed in late seasons. There is an absence of the "soap" element in the catalogue—the combined result, we believe, of THE MIRROR's successful advocacy of the One-Night-Stand Reform and of the high rates charged for railroad transportation. These rates are stiffer now than they have been, and they place the occupation of barnstorming beyond the means of the people who formerly engaged in it regularly. In this respect the charges—by many deemed excessive—are really operating beneficially for the profession.

Here in New York, it is generally asserted, the season has not begun altogether auspiciously. Experience has taught, however, that a bad beginning generally augurs a good ending. Managers may console themselves by referring to the old sayings, such as "Dark's the hour before the dawn,"—which is but one of many equally comforting and reassuring. We have had a noble array of failures and a fair showing of successes. The [illegible] of Francesca da Rimini and the [illegible], Euphrosyne, quite com[illegible] the minor fiascos which have [illegible] the gloominess of theatricals. After all, unless one be a confirmed pessimist, the preliminary skirmishing cannot be viewed as disastrous. The battle has only commenced; thus far we have heard merely the shrill reports of small-arms. When the big guns are set to work a better idea of the strength of the dramatic forces can be obtained.

With two new and beautiful theatres thrown open for the reception of the public, with such excellent entertainment as is provided at the Madison Square, Casino, Daly's, the Star, Niblo's, the Comique, San Francisco Minstrels and other houses, combining novelties and old favorites, performances comic, tragic, spectacular and musical—our theatre-goers have no just grounds for complaining that there is not more variety of amusement than they are usually privileged to choose from at this early date. With Wyndham, The Merry Duchess, Aimee, Irving, Fedora, Patti and Nilsson to look forward to in the near future, it cannot be truly asserted that the outlook is not full of promise and likely to contribute great brilliance to the annals of the Metropolitan stage.

## The "Mistake" of a Critic.

A few weeks ago THE MIRROR found it necessary to chide Mr. John A. Stevens for the impolitic and uncalled-for manner in which he attempted to bullyrag the critics of San Francisco. Singularly enough, we are now, in our business of reflecting all things with the strictest impartiality, called upon to reverse that operation and haul the 'Frisco critics themselves over the coals.

It seems that the dramatic writers of that remote city, roused to the fiercest antagonism by the attitude of Mr. Stevens, agreed among themselves to abuse him, his plays and his acting in the most violent manner for the purpose of "squaring" their open accounts.

Alas! for the plans of the critical horde. They lacked ordinary sense, and in consequence the plotters were hoist by their own petard.

On a certain night one play was announced but at the last moment, on account of some unforeseen accident, another was substituted. The enterprising critics had all prepared their criticisms in advance, condemning Passion's Slave in unrestrained language—something after the style of the recent Vera notices in this city. Nearly all of the writers got wind of the change of bill, however, in time to kill their first articles and write and insert new ones equally abusive, but treating of the piece that had really been performed.

One of them was less lucky. He did not learn of the alteration in the programme. His name is Chretin and he wrote for the *Examiner*. That newspaper appeared the following morning with the exclusive intelligence that a play which had not been acted at all had been presented at the Grand Opera House the preceding night and had met with absolute failure.

For this "mistake," as the publishers of the *Examiner* naively termed it in their letter of explanation to Manager Bert (written after the latter had touched a delicate point of honor in the *Examiner* office by withdrawing his advertisement from the paper), the enterprising Mr. Chretin was bounced forthwith—a milder punishment than he merited. Thus justice was done Mr. Stevens; his previous course vindicated, and the rottenness of dramatic criticism in San Francisco satisfactorily exposed.

It is rare indeed that such "mistakes" as that made by the *Examiner* man occur. The *Herald* has erred on one or two occasions in like manner, and we remember that once, when the lamented Neilson was unable to appear at Booth's, because of sudden illness, the daily newspaper called *Truth* published an elaborately vituperative review of the impersonation; but fortunately these disgraceful perversions of critical duty are so infrequent as to still excite the heartiest censure in the breasts of all lovers of fairness and justice.

## Mary Anderson in London.

The exceedingly brief and unsatisfactory comments of the London press on Mary Anderson's appearance at the Lyceum in that city are perplexing. They are too meagre to enable us to form an accurate idea of how she was received, and whether she made a failure or scored a hit. It is ominous that the telegraphic correspondents of the American papers preserved an unusual reticence in a matter of such general interest, and the inference to be made therefrom is not hopeful.

Miss Anderson was undoubtedly unwise in selecting for her English debut the play of Ingomar, which is at best a stupid and sleepy work. It is very unpopular in the British metropolis and, we must admit, justly so. To shoulder the weight of such a drama is a Herculean undertaking for a stranger artist who has to combat and conquer the prejudices and traditions of a public that believes only in art as exemplified by its native favorites, and views intruding aliens suspiciously from out the corner of its eye. Miss Anderson, although by no means considered a truly great actress in her own country, is nevertheless rated as the representative illustrator of the heroines of the classic drama. She should have made her appearance in one of the parts with which she has closely and effectively identified herself here. Then had the Londoners accepted her at her true worth we would have congratulated them on having learned to discriminate wisely; had they condemned her we would have known they were still confined by the shackles of bigotry in all matters pertaining to art. As it is, she has come to them in a part that simply obscures her remarkable talent.

However, as we before observed it is impossible to say yet what the verdict has been, so all discussion of the question is merely speculation. Encouragement is found in cabled extracts from the notices of the *Telegraph* and *Referee*. They faintly praise the work of our favorite young tragedienne, but reserve final judgement until another time.

Another obstacle to Miss Anderson's carrying her American triumphs into London, is that she is trespassing on the stage where the idol of that public—Ellen Terry—is accustomed to be worshipped. Were Miss Anderson a little less gifted and Miss Terry a little more talented it is safe to say our actress would have been welcomed with open arms. It is a peculiarity of the Londoner that he is willing to paronize inferiority—when it hails from foreign shores.

By next week we will receive all the details of the interesting event; so, like Mr. Wilson in Prince Methusalem, before coming to any definite conclusion "we'll wait and see the (London) morning papers first."

## Personal.

PAUL—Above is a good portrait of the volatile and versatile Howard Paul, who is once more among us, this time as the *avant courier* of Wyndham. MIRROR readers will remember him as the London representative of this journal for a period.

EILSLER.—Effie Eilsler returns from Long Branch next week.

COOPER.—Helene Cooper is spending a few days at Atlantic City.

MORRISON.—Lewis Morrison will play with Edgar at the Fourteenth Street next week.

BANGS.—F. C. Bangs denies that he is engaged by John Stetson to play in Ruy Blas.

SISSON.—Wesley Sisson has returned from Chicago, where he went recently to visit his family.

RUSSELL.—Annie Russell returned from the Maine coast last week feeling greatly improved.

MANTELL.—Robert Mantell, who is to be Fanny Davenport's leading man, arrived from Europe Sunday.

HAYMAN.—David Hayman, manager of the Bush Street Theatre, San Francisco, arrived in town this week.

MAYER.—Marcus Mayer sails for England Saturday to attend to some of Abbey's business on the other side.

BOOTH.—Edwin Booth will remain at his cottage in Newport until the opening of his season, two months hence.

JOSLYN.—Alvin Joslyn left town with his company on Saturday night. The atmosphere around Union Square is purer.

PAUL.—Howard Paul dined with the officers of the *Britannic* Tuesday and lunched yesterday with George Clarke at the Lotos.

BOKER.—Next week a party of twenty-two friends of Mr. Boker are coming on from Philadelphia to see Francesca da Rimini.

KELLY.—W. W Kelly is what is popularly termed "a hustler." Although his attraction got a thorough drubbing from the newspapers, he is exerting every effort to counteract the influence of the notices, and says he is now compelled to make A Friendly Tip a success.

DINGEON.—Helen Dingeon, after a week's sojourn among friends in Boston, returned to town Tuesday to begin rehearsals at the Casino.

BOUCICAULT.—Dot Boucicault will not return to this country to star, as at first arranged, but will remain in England in a London stock company.

MCCALL.—Lizzie McCall-Wall has decided to drop her marriage name, and she will hereafter be professionally known by her maiden appellation.

EVESSON.—Isabel Evesson, Estelle Clayton's pretty sister, has been doing good work in School and Caste with Rankin's company in Milwaukee.

FAWCETT.—Edgar Fawcett read a new play to Jeffreys Lewis on Monday. It is designed to suit her emotional style. She was pleased with the work.

WILSON.—Francis Wilson has introduced a new verse to the "Dotlet on the i" song in Prince Methusalem. It treats of Oscar Wilde and his play.

HOWSON.—John Howson is still yachting near Boston on the *Pacific*. Next week he will return to this city to prepare for the opening at Wallack's.

WALLACK.—Lester Wallack has for the last week been confined to his bed with a bad attack of rheumatism, but we are glad to say he is now convalescent.

MORRISON.—Lewis Morrison is engaged by John Stetson for the part of Don Salluste in Ruy Blas, the part originally played by Walter Lacy in England.

LANGTRY.—Mrs. Langtry has begun a short tour in the British provinces. Frank Cooper, her leading man, is doing the Gebhardt business for her over there.

BELASCO.—It is rumored that Dave Belasco has gone to Louisville to secure actresses for the Madison Square Theatre. That city seems to be the dramatic nursery.

FLOCKTON.—C. P. Flockton was on the Square yesterday with his manager, Leslie Edmunds, engaging people for his forthcoming tour with the New Flying Dutchman.

EYRE.—The Silver King company are in town and among them Gerald Eyre. He says their business has been enormous; on no occasion did they play to less than $1,000.

BRADLEY.—A California professional named Bradley was admitted to the New York Hospital, Monday, to be treated for paralysis. He is said to be well known in San Francisco.

VANONI.—Marie Vanoni, who signed with Rice for the Bijou season recently, is to play the heroines of favorite opera bouffes which have not been done in this city for several years.

BELL.—Digby Bell, who has been finishing the vacation at his Nyack cottage, is in town and superintending some of Collier and Rice's preparations for the opening of the season at the New Bijou.

GOODWIN.—Frank L. Goodwin deserves credit for his perseverance and enterprise in securing Clara Morris. Mr. Goodwin is a young manager, and that is one reason why he is to be congratulated.

ANDERSON.—The news of Mary Anderson's appearance in London is meagre, and it would appear that the cable dispatches are holding back the particulars. We shall not know the verdict, probably, until next week, when the foreign papers arrive.

WILDE.—Oscar Wilde is still in the city trying to gain possession of his play. He has a certainty offered him in Boston. Had Cazauran's offer of $500 to produce Vera been accepted by Miss Prescott, Vera might have had a very different experience.

WARREN.—A. H. Warren, the English actor who was engaged to play Herod and Pontius Pilate in Salmi Morse's Passion Play, has, after three months, gained his first motion in his action for the recovery of salary. This is all he will gain, we opine.

WALLACK.—Mrs. Lester Wallack, who has been visiting her relatives in England, arrived here on the *City of Richmond*, Monday morning. The steamer, like all those that have come in during the past few days, experienced very heavy weather in crossing.

BINGHAM.—William Bingham, who will manage for John Stetson at the Fifth Avenue, represented that gentleman with Modjeska on her last tour. He is an affable man, with plenty of grit and experience to qualify him for the important duties he has assumed.

GILCHREST.—William F. Gilchrest has resigned from THE MIRROR staff to go to Boston and assume the managing editorship of the *Evening Star* of that place. We commend Mr. Gilchrest, who is an estimable gentleman as well as a wide-awake journalist, to the Hub newspaper fraternity.

ABBOTT.—Nettie Abbott, whose pretty face is reflected on the first page of THE MIRROR, was with Ada Gray last season, and was well spoken of by the press during the tour. She is at present disengaged. Miss Abbott is a young woman of great promise, and is a mistress of the art of dressing well for the stage.

MORRIS.—Clara Morris has grown quite robust this summer. She rides five miles on horseback every day in the neighborhood of her country-seat on the Hudson, and looks to be in better bodily health than she has been in several years. Nevertheless, to guard against a possible recurrence of her illness, her manager, in laying her route for her forthcoming tour, has arranged so that she will act only every alternate week.

WHEELER.—W. S. Wheeler, of the Central banking concern, entertained a number of professional and non-professional friends aboard his handsome yacht, the *Aztec*, over Sunday. They cruised down to and around Sandy Hook, returning Monday. The party was of course kept in the maddest state of hilarity, for Dr. Robertson was one of the guests.

WYNDHAM.—Charles Wyndham looks well after his absence. He was in town but for a few hours Sunday, before leaving for Rochester to fulfil two of the three nights of his engagement. His ship was caught on the edge of a cyclone, which caused the delay that necessitated the cancellation of one of the Rochester dates.

LESLIE.—Fred Leslie, who arrived on the *Arizona* to join McCaull's company at the Casino, has already re-established himself as a favorite at the clubs. On Tuesday night, at the Lambs, he sang a new song, composed and written by himself, called "The I wther Arcade," which made a hit. The verses originally appeared in THE MIRROR. Leslie has grown much stouter since he was with us last, and now sports a moustache and side-whiskers. The rumor that he was to support Mary Anderson at the Lyceum as Romeo had some foundation, but McCaull stepped in with higher inducements. Mr. Leslie opens in Boston in ten days, and will make his first appearance at the Casino in Strauss' new opera, which McCaull secured while abroad. Leslie was a great favorite when he was last here with Barton and Comley, and fears no trouble from the former, since the contract was for last season and was never signed by both parties thereto.

## More Wing than Body to the Fowl.

We take it to be a paramount duty of THE MIRROR to recall the profession from any false course it may have fallen upon and to restore it to the right, safe and practical path to success. It often happens that the journalist, who stands constantly on the watch-tower of observation and surveys the entire field, can discern much which escapes the attention of partial or local speculators on a lower plane. Managers and actors, having their eyes directed earnestly to one favorite object, take no heed to other conditions which must affect the result of their enterprises.

To studious observers who look below the surface the cause of the recent theatrical fiasco at Chicago must be obvious. It would appear as if its promoters had diligently provided for all the preliminaries and adjuncts of a sumptuous "spread." A salary list of some $2,000 seemed to promise a working company of the first class, and all the other appointments were *pro rata*. All of this outlay was accumulated about a play of Shakespeare's, King Lear, which should have been the last to be selected—first, on account of its intrinsic difficulties, which have prompted eminent critics to doubt whether it can be acted at all. At any rate it is a play which should not begin an experimental season, but rather come in at the maturity of management with a company thoroughly tried with the best work of the stage. Beyond this, it was scarcely fair and just or hopeful of a satisfactory result that the principal actor was put to so severe a test; as if a lawyer in his novitiate should be called upon to make a plea in the Supreme Court of the United States on a great question of Constitutional or International law.

*Apropos* to the Chicago catastrophe, a daily paper asserts with an authoritative air that the lesson it teaches is (we cite the very words of the journalistic exterminator), "Shakespeare must be taught his place." We may take the liberty to supplement this oracular dictum by suggesting that it would not ill-become more than one diurnal Jupiter to look a little further into the condition of the drama. They may possibly, after a time, come to understand that it is the negation of Shakespearean principles that has abased the stage; that instead of less, we want more Shakespeare embodied in forms to suit the times. The difficulty we are contending with is that we are resorting to every shift and device to conduct the theatre without the drama and substitute all sorts of expedients for genuine dramatic work. It is the shell of the drama we have, not Shakespeare.

Hence it is that what can be procured by money is supposed to be the grand and almost sole pre-requisite to theatrical success. This was the Chicago rock upon which the Edgar ship was wrecked. The failure of the enterprise is freely charged upon the capitalist, as if money was to provide the required momentum and was to be at first sight the *sine qua non* of the venture.

The pyramid sought to be reared, by piling money upon money and expense upon expense in such an undertaking, may possibly overweigh the foundation until the structure disappears by virtue of its own inertia.

If publicists of all names and degrees would give more attention to the intrinsic quality of plays presented and develop by approval and encouragement the essential vitality of the drama proper, and less to furbelows and flourish, the American public would have a more solid stage and one better worthy of support. That it is proved that even the greatest play of Shakespeare may be mistimed and overloaded with external gauds may teach managers and all others concerned that the theatre is not a shop of merchandise nor an exposition of mechanical products, but a temple of art where the soul and spirit of man shows itself in its best estate.

## The Usher.

*Usher.* *In Ushering*
*Shall him who can't* *The ladies call him, sweet.*
*—Love's Labor's Lost.*

Lytton Sothern may not be able to play Dundreary like his father, but in taffying the reporters he leaves his lamented progenitor far in the shade. Sothern *pere* showed a great deal of cunning in his interviews, but Sothern *fils* has reduced the business to a science. In one of the dailies Monday morning he was made to say that he never acted the part of Dundreary in England that gentlemen did not come behind to assure themselves that it was not E. L. himself come back to life; that the Prince of Wales never missed one of his London performances, because his Royal Nibbs could not resist the temptation of renewing acquaintance with an old friend; and that he (Lytton) will not play in this city until March, for the reason that managers are too eager to engage his services and Harry Wall is as yet unable to secure a New York opening, as he must first compare the seating capacity of the different theatres, in order to select the one that will hold the largest number of people. When the great Sothern coined money in this country gas was a requisite to success. Since then, however, both practically and figuratively, a better illuminating medium has become the vogue. Talk is a very cheap article, and we shall all be able to judge of young Sothern's claim to public attention better when he has shown us what he can do in his proper and legitimate field of display. The popular notion that a professional can achieve histrionic distinction by blowing his trumpet in the cheap columns of obliging newspapers has been pretty thoroughly dispelled.

* * *

A burlesque actress has arrived from England chock full of reminiscences of a morning's chat with the Prince of Wales. That advertising dodge is still artful, but no longer effective. If we were to believe the fanciful stories of most of the leg-show women who drift to our shores, it would appear that the heir to the British throne spent all his valuable time in the society of coryphées and chorus girls. Transatlantic burlesquers should keep their remembrances of royalty for the sole benefit of the dudes who worship at the shrine presided over by goddesses with bleached hair and carmined cheeks. In that quarter they may be useful.

* * *

The attitude of Oscar Wilde during the past fortnight has corroborated the high estimate I have placed on his character. Although his position has been most trying, he has preserved a dignified and gentlemanly demeanor from the uniform maintenance of which the jeers and jibes of the press ring have been unable to tempt him. He firmly refused to defend himself in print, although the columns of one or two fair and honest papers have been put at his disposal for that purpose. No matter how opinion may be divided as to the merits of Vera, there can be no doubt whatever regarding the manliness and pluck of Wilde's deportment while the crooked game was being played of which he was the victim.

* * *

It may interest people to know that the one weekly journal which has followed J. M. Hill and Margaret Mather with every form of low abuse for the past two years, made a bold attempt to blackmail the Chicago manager when the latter first took the management of his star. The scheme failed, hence the virulence of the sheet in question. Lest there should be any misapprehension as to the identity of this precious paper, let me hasten to state that it is not and never has been a dramatic publication. It purports to be published in the interests of the general public. Mr. Hill, by the way, has the necessary evidence to establish the truth of what I say, should anybody disbelieve that this sort of villainy actually exists and is practiced.

* * *

In Heaven's name, who has been let loose on the profession in the local columns of the once staid and solemn *Tribune*? William Winter's Sunday article, while it does not cover the theatrical field as thoroughly as some of the other papers, is infinitely superior to all the rest in every other particular. But the work of the fellow who does the dramatic reports is something terrible. In my last Sunday's *Trib.* I read an interview alleged to have been held with John Stetson, anent the improvements the burly manager has been making at the Fifth Avenue. Stetson is made to talk like an ignoramus, and a number of Malapropisms are put into his mouth. For this reason I am inclined to believe that part, if not all, of the conversation was a fabrication. Those who know Stetson are aware that his grammar is as good as that of the average business man, and his speech, though bluff, is not marked by the vulgarisms and blunders with which people who like to create a cheap laugh credit him. Whitelaw Reid's paper has always enjoyed a reputation for decency and dignity; it has been considered the family newspaper of this city. In the scarcity of clean and healthful publications it is to be regretted that the *Tribune*, in its theatrical news reports, shows a variance from the straightforward tone of its other departments. The tendency of journalism nowadays is toward impudence and sensationalism. Flippancy and familiarity have largely superseded wit and enterprise in the daily journals of this city. The *Tribune* should go on aiming above the general level.

## Howard Paul Interviewed.

A MIRROR reporter called at the Grand Central Hotel early one morning this week, and found Howard Paul, with his countenance embossed in lather, flourishing a formidable-looking razor, and evidently in the matutinal agony of "making up." The reporter, with that reserved sense of modest delicacy for which the merry men of THE MIRROR are distinguished, suggested that he should withdraw until he had completed his toilette. "Not at all," politely said Mr. Paul. "Ensconce yourself in that *fauteuil* and I'll talk to you while I shave."

The reporter "ensconced" accordingly.

"Ask any questions you like; fire away and I'll reply between the scrapes. This conversation need not be illustrated with cuts, although your journal is an illustrated one. By the way, Thoughts While Shaving, Illustrated by Cuts, wouldn't be a bad title for a modest volume of saucy sayings and brisk maxims of the Rochefoucauld pattern. While I look in my mirror you can throw off a few sentences for yours. Allons!"

"Mr. Wyndham opens in The Great Divorce Case on Monday next at the Union Square, does he not?"

"Yes, and it's a capital piece, full of 'go,' and the hero is exactly suited to the effervescent gaiety and brightness of manner for which Mr. Wyndham is distinguished. In a London paper to which I contribute I christened him the Electric Light Comedian, and the phrase is not misapplied. As you will remember, his animal spirits are superbly infectious, and he shoots out rays of exhilarating magnetism all over the house. He is in splendid health and spirits at present, after his holiday, and he should give New York audiences some of the brightest acting they have seen for many a year."

"He liked American audiences, did he not?" asked the reporter.

"He told his friends at the Garrick Club that it was a positive pleasure to play here, as the audiences were so sympathetic and quickly apprehensive of his most delicate points. A sensitive artist like Wyndham must feel that his public is with him. It sends him up like a rocket, and he corruscates accordingly."

"There was a report here that he might not return to New York."

"It possibly grew out of the rumor that Henderson in London had offered to sell his lease of the Criterion Theatre to Wyndham. That would in no way have affected his visit to New York. I believe the negotiations did not 'come to a head,' as the saying is. Henderson opened his mouth too wide and Wyndham did not see his way clear. By-the-bye, I may mention, *en passant*, that Wyndham has had an offer of $30,000 bonus for the land he purchased adjoining the Grand Hotel at Charing Cross, where he intends to put up an elegant theatre."

"How long since you were in the United States, Mr. Paul?"

At that moment the interviewed gentleman ran across an obstruction and his cheek began to bleed.

"I haven't time to talk about myself. Let's stick to Wyndham. We will cut H. P.—you see I have done so—and confine ourselves to the Electric Light Comedian."

"All right. Has Mr. Wyndham brought over any new people?"

"Yes, several; to strengthen the casts of his pieces. Hamilton Astley is no longer a member of the company, but he has retained all the prime favorites, like Miss Rosa Saker. Her vocal velvet, as Richard Grant White called a certain sweet English voice, would be sadly missed. Miss Saker, who possesses great taste in dressing, has revised her wardrobe, and I believe the other ladies are newly equipped with Parisian toilettes. Wyndham is most particular to have the ladies of his company elegantly costumed. He is strongly of the opinion that the eye of an audience has opinions of its own which it rapidly asserts."

"Did Mr. Wyndham act in England during his absence?"

"No; he refused all offers, and took a thorough holiday, as far as an energetic nature like his can be idle. He went to see all the new plays in London, ran over to Paris to observe what was going on there, dined out every Sunday, and telegraphed to a few thousand people. He has a mania for telegraphing, and rarely passes an office without touching a wire to somebody in some part of the world. Every afternoon he drove his pair of chestnuts in the Park; and, by the way, a pleasant incident occurred one day. He met the Prince of Wales, who was also driving. H. R. H. instantly pulled up, inquired when he returned from the States, asked after his affairs generally, and with the remark, "I'd like to see America once again," smiled gracefully and bowled off in his own merry, jolly way. I was riding with Mr. Wyndham at the time, and was very much struck with the Prince's genial, unaffected manner. I had seen him on occasions bow politely to his comedian acquaintances, but I never saw him pull up and engage in a friendly, intimate talk with an actor, especially in the Park, too, where all eyes are upon him. The Prince loves the theatre and has a sincere regard for the actors. I honestly believe that if his social and public duties would admit of it, he'd visit the theatre three nights a week. He saw The Pink Dominos five times when it was first produced at the Criterion, and he used to go round to Wyndham's private room between the acts and smoke a cigarette. I remember he was particularly partial to the Great Divorce Case, and literally roared at Wyndham's volatile exuberance. He is a splendid audience."

By this time Howard Paul had concluded his tonsorial operations, and a servant announced that a bath awaited him, the reporter bowed himself out with the conviction that Wyndham had selected a very fluent talker and earnest worker as his *avant courrier*. Howard Paul is a versatile man. He has been manager, actor, entertainer, journalist, correspondent, dramatic critic, and can throw off a stave of poetry when he bestrides his Pegasus carefully. Just now he is chock full of Wyndham, and will talk of nothing else.

## Mr. Stevens Scores a Big Point.

John A. Stevens has actually routed the critics of 'Frisco. After they had welcomed his Second Love with acid ink to what they would have been pleased to have made an inhospitable shore, the doughty John put in two weeks of the piece to a handsome profit. The critics over-reached themselves, and the public determined to see what there was in this unanimously-condemned play. Then Mr. Stevens announced two weeks of himself—his identical self—at the Grand Opera House. Again the critics dipped their pens in acid and figuratively sprinkled him with vitriol. He played a week of Unknown, and then announced Passion's Slave. The press gang wrote up their notices, all to the effect that the play was vile and the audience slim. Then it leaked out that Passion's Slave was not being played on account of a hitch. There was an immediate scattering of the men to their respective lairs, and the next morning there was a very meagre account of the opening at the Grand. One of them, however, was caught napping—the *Examiner* man. His lying notice appeared in all its inky blackness; he had not heard of the change of bill.

Now, Manager Fred. Bert was naturally indignant at this shabby treatment of his house; for on the night in question the take at the box-office, when Unknown was substituted for Passion's Slave, was $806.90. We were shown the official detailed statement, signed by Mr. Bert's son as treasurer. And it will be acknowledged that Manager Bert is not a stingy patron of the advertising columns of the 'Frisco papers. Under the circumstances, he peremptorily ordered his ads. to be removed from the *Examiner*. This brought forth an investigation by the managing editor and publisher, and this letter, copied from the original, was the result:

EXAMINER OFFICE, August 21.

F. W. BERT, Esq.—Dear Sir:—We regret exceedingly that Mr. Chretin made such a mistake as he did in this morning's paper regarding the Grand Opera House notice. We beg leave to inform you that he will not be in our employ after the middle of this week, as we have employed a very talented gentleman, who has been on the London *Times* and N. Y. *Herald* for a number of years, to take his place, and it shall not occur again.

Yours, etc.,
EXAMINER PUBLISHING COMPANY,
Per B.

This was a very humiliating position for the managers of the *Examiner* to be placed in. But the other papers narrowly escaped being in the same box. Mr. Stevens, having scored a point, extended his engagement another week, which gave his plays a run of five weeks in San Francisco in the face of the newspaper opposition.

## Mr. Kelly's Tip.

W. W. Kelly, manager of the Friendly Tip party, called at THE MIRROR office yesterday to make a few statements regarding the reception accorded his attraction by the newspapers and the public.

"For some reason," said he, "the critics seem to have been prejudiced. Whether they had a grudge against Ferguson, Strakosch or myself I am unable to say. They did not give our performance serious attention. I do not object to strictures if they be honest, but I have no respect for the opinions of writers who visit the theatres merely to abuse. In many respects the notices were just. I realize that the prologue of the piece was bad. I am having it rewritten. The seduction business was offensive. That will be eliminated. There is not enough of Ferguson in the play. His part will be amplified. You see I am ready to make any alterations that may be pointed out which may commend themselves to my judgment, for that is the end of criticism, as I take it.

"Last night the house jumped up $74. Not a bad sign after the slating we got in the morning from the papers. The audience roared and applauded from beginning to end, and my star during the evening received seven calls. And there was no claque, either. I have circulated among the people in front—not the professionals or the journalists, but the paying public—and I find that they are well pleased with the show. I look upon the venture from a business standpoint, and I am thoroughly convinced that in spite of adverse notices I have got what, with good manipulation, will prove a fine commercial property. The only thing I ask is that my health will hold out. I am a worker from Workerville, and I propose to make A Friendly Tip a success in spite of everything. So confident am I in its virtues that I am willing to wager anything I possess that I will come out at the end of the season with a profit in the bank of $20,000."

Here the conversation was broken off because Mr. Kelly's services were required at the Morton House to start his Chinese dudes and whistling nigger off in a landaulet filled with "flyers," which they were scattering broadcast among the horny-handed Knights of Labor along the line of their procession, which was then on the point of getting in motion.

## Professional Doings.

—Fred T. Long has been engaged for George S. Knight's company.

—Jane Coomb's company is ready to start out with Pique and Divorce.

—Sam Fort, of the Baltimore Academy of Music, was in town last week.

—Sheldon Baseman will preside at one of the box-offices at the Standard.

—Charles Rice will manage one of his brother's companies this season.

—The Janauschek company have arrived in the city, after a long Summer tour.

—The Tourists passed through the city on Sunday on their way to Philadelphia.

—The second Silver King company has been rehearsing at Tony Pastor's Theatre.

—McKee Rankin plays a three weeks' engagement in St. Louis beginning Sept. 10.

—George D. Chaplin, of the Janauschek company, has left the city for the Catskills.

—The rebuilt American Theatre (variety) at New Haven will open next Monday night.

—Frank Aiken, late of the "Syndicate," has been engaged for Margaret Mather's support.

—Henry Benjamin will have charge of the orchestra at Havlin's new theatre in Cincinnati.

—Jessie Von Elsner, sister of the late Marie Litta, will head a concert company this season.

—Ogden Stevens arrived in the city last night. He will remain with Janauschek this season.

—T. W. Bookwalter, manager of the Opera House at Springfield, Ohio, is at the Gilsey House.

—The Power of Money company which started for St. Louis on Saturday got left over at Cincinnati.

—Miss Olga Brandon and Mrs. Charles Reed, wife of the minstrel, have arrived from the Pacific coast.

—The T., P. W. Minstrels open at Hyde and Behman's new theatre, this city, on Oct. 1, for one month.

—Nat Childs has left the city for Detroit, Mich., where he will remain until the opening of his season, Oct. 1.

—J. B. McElfatrick has gone to St. Louis for a few weeks, leaving his son in charge of the work at the Bijou.

—The Cosmopolitan this week is given over to rehearsals by Bertha Welby, George Edgar and Fitzgerald's Pop.

—At the Standard the house is more than half sold for the first appearance of Merry Duchess Saturday night.

—The Madison Square Theatre travelling season opened Monday night at Louisville, Ky., with Young Mrs. Winthrop.

—C. B. Bishop's company left Monday evening to begin the season at Asbury Park; thence to Albany and Troy.

—Clyde Colby, formerly J. H. Haverly's secretary, has become assistant treasurer at Hooley's Chicago theatre.

—Edward Witting, a Philadelphia journalist, will be business agent for the William Stafford company this season.

—Ben Maginley leaves Sunday to join the Madison Square company at Rochester. He is not sorry to be at work again.

—Lulu Freeth ended her summer vacation by returning from Michigan yesterday and going on to Boston to join Pop.

—Fred Stinson has resigned the management of Modjeska. He is said to have had trouble with the Count Bozenta.

—Hyde and Behman's Two Johns combination has take the Vera date, at the Arch Street Theatre, Philadelphia, Sept. 10.

—Manager Fred Hunter left for Philadelphia Saturday afternoon to be present at the Monday opening of Palmer and Ulmer's '49.

—Lin Hurst was the last engaged Friday for Kiralfys' enchantment, and the company left for Toronto Saturday to open Monday night.

—Jeffreys Lewis and a party of friends occupied a box at the Romany Rye opening at the Novelty Theatre in Williamsburg Monday night.

—Wallack's company arrived back from their Western trip on Tuesday morning. Mr. French says he has cleared $16,000 by the tour.

—Carrie Swain, besides playing Cad the Tomboy, has in preparation Morning Glory, a comedy written expressly for her by Masder.

—Emmie Young, a daughter of the late Brigham Young, having recovered from a recent illness, has decided to go on the road, playing juveniles.

—The paper for the Harrison-Gourlay Skipped by the Light of the Moon is to be an innovation. Each bill is to have a novel moonlight effect.

—Libby Noxon made a hit as Carrie in The Silent Man at St. Louis Monday night. She is a daughter of the well-known scenic artist of that city.

—James S. Hutton, business manager for W. J. Ferguson, came on from his Nashville home Sunday. Mr. Hutton is an able scenic artist, having painted some fine sets during the Summer for Nashville and other Southern theatres.

—This week Fifth ... the Cathedral. Camp and Field ... Francesca and the Regiment ... Amusement.

—Edwin Milliken, late of the ... Square, is an excellent ... still disengaged. He is a gentleman of the ... ton Museum.

—Manager James E. Fennessy, of ... Opera House, Cincinnati, is happy in the possession of a new trotter ... valley buggy.

—Edward Warren has had ... ing the mouth, but owing to the ... the Fedora rehearsals he has been obliged to decline them all.

—The Wilbur Opera company ... Saturday afternoon for Portland, ... here, Maine, where the opening ... Monday evening.

—Lillian Arthur has the contract for the advertising of the National Horse Show Exhibition, which will open October ... Square Garden.

—Ethel Greyhounde returned from ... last week and immediately ... rehearsals in the green-room of the Grand Opera House.

—All of Rentz and Santley's ... Monday, were huge—that of ... Rochet, at London, Canada, ... Mr. Dickson went to Montreal to attend the Romany Rye opening.

—While rehearsing Romany Rye last week in Williamsburgh, the large dog, at Mrs. Hackett's cries for help, sprang at the ... throat, and a realistic scene ensued.

—The Hotel Madison, at Toledo, ... handy homelike for professionals. Its accommodations are first-class, and its ... and from the depot have an ... city.

—The treasurer of Barnum, Bailey and Hutchinson's London Circus took in ... of the Portsmouths' dozen days, a four days' show in Cincinnati, or an average of ... cob for each performance.

—The new houses on the Bowery and Third avenue are also days' wonders, attracting ... ous crowds during the day-time as well as at night. Employés are more than busy ... week adding finishing touches.

—Myron W. Leffingwell and H. W. ... have been engaged, the latter as ... manager, for the tour in the legitimate ... October 1 that R. E. J. Miles is managing for his new star, Josephine Riley.

—The announcement that the Wyndhams with The Great Divorce Case, will begin "the preliminary season" of the Union Square next Monday, seems to indicate a wish to usurp for more Vera's disastrous beginning.

—The Barlow-Wilson and T. P. W. Minstrels are drawing dangerously near to each other. H. J. and G. T. Claxton, brothers, are the rival managers. For a year past these troupes have wisely kept far apart.

—Augustin Daly will not open with Pluck's Girls and Boys, as reported, but with another German adaptation by himself. He has also accepted two pieces by Edgar Fawcett, which he will produce later on in the season.

—No official announcement has yet been made as to the Bijou's opening attraction, although a dozen or more guesses have been hazarded. General Horace Porter said it would not be named until two weeks previous to the opening.

—The wife of Charles Arnold, late of the Hanlon's, recently presented her husband with a daughter. Mr. Arnold was ... tickled over the event to send word to THE MIRROR. He is at present ... Minnie Palmer.

—W. B. Cahill, the veteran Bowery of Kirke fame, is wanted by Dion ... the part of Harvey Duff in The ... Samuel Colville would also like him ... prospective Lydia Thompson troupe. He was formerly one of Lydia's mules.

—Messayer's Tourists (Specialty company) open at the Windsor next week. This company, which went out a month ahead of the P. P. C., has done a fine business in New England. At the State Street Garden, Providence, the audiences were too large to be accommodated.

—Percy Hunting, Aimee Dobbeau's manager, announces the company's opening ... at Steubenville, Ohio; thence making the Northwest and South into Texas. Miss Dobbeau's repertoire will embrace Hamlet, Ruy Blas, Anne Boleyn, Lady of Lyons and Richard III.

—Several important changes were made last week in the Lights o' London company. Julian Mitchell and George Backus have been transferred from Central to Eastern; Archie Cowper from Eastern to Central; John Wood from Eastern to Western, while Will Cowper is added to Central.

—Orchestra rehearsals for the Callender Minstrel Festival at Music Hall, Cincinnati, week of Jan. 7, will be held in New York, Philadelphia and Boston. The enterprise lately has assumed vaster proportions than originally intended. There will be 500 people in the *ensemble*.

—A MIRROR reporter yesterday saw Wesley Sisson, the business manager of the Madison Square Theatre, who has just returned from a trip to Chicago and the West. He reports the crop and business prospects fine, and is firm in the belief that the present theatrical season will be highly prosperous.

—Last Saturday afternoon, a rowing match took place on the Harlem River, between J. C. Patrick and Edward Witting, business agents, respectively, of the Robert McWade and William Stafford companies. The race was decided a draw by Wilm Rose, and it is to be rowed over again on Monday next at Port Lee.

—The large sign advertising the Star Theatre's opening was carried off by two men last week and, by way of a joke, hoisted to Washington's statue in Union Square, where it remained nearly five hours, until detached by a park policeman and conveyed to the park cottage, where it now lies, attached, in durance vile.

—The company to test The Hoop of Gold in Brooklyn week of 17th will comprise Effie Wilton, Mrs. Harry Courtaine, Helen Cavalengui, May Robson, R. Fulton Russell, Walden Ramsey, Leslie Allen, Charles Overton, A. D. Bradley, J. H. Fitzpatrick, James Barrows, Leon J. Vincint, Thomas Webster, Roche, Robert A. Fisher and Herbert Gleason. If a success it will be sent on the road later in the season with a select company.

# PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

the fact that your Brooklyn correspondent credits the character to P. F. McCabe.—Words of praise were heard on all sides for the Midsummer Minon.

ROCHESTER.

Grand Opera House (P. H. Lehman, manager): The only attraction the past week was Eugenia M. M. Carroll, who appeared as the Lady Challoner in The Without and Forget-Me-Not, 30th. Miss Carroll has much to learn. A fair-sized house was present, and greeted Miss Carroll kindly, but the supporting company, with one solitary exception (J. E. McGregor), was execrable. The Wyndham Comedy co. 3d, four nights; Hyde and Behman's combination, 7th and 8th; Esmeralda, 10th; Adams' H. D. troupe, 11th and 12th; Joe Jefferson, 13th; Evans, Bryant and Hoey, 14th and 15th.

Corinthian Academy of Music (Arthur Leutchford, manager): W. J. Scanlan, 10th, three nights (regular opening).

Items: Notwithstanding the persistency of my brother correspondent at Syracuse in announcing that the Wyndhams are to appear in the 5th City 3d, I beg to call his attention to the fact that the Wyndhams open at the Grand in this city on the 3d for four nights, and they will appear in Syracuse on the 7th and 8th. I smoke. Joseph Chenet left for New York 30th to get his silver King party ready for the road.

SYRACUSE.

Wieting Opera House (P. H. Lehman, manager): Anthony and Ellis' Uncle Tom co., supported by laughing darkies, jumping donkeys, angelic angels and howling hounds, opened the season at this house 3d. The remainder of the week will bring out the Hyde and Behman Specialty co., who appear 6th, and the Wyndham Comedy co. 7th and 8th.

Grand Opera House (E. J. Matson, manager): The grand opening will take place on the 6th, on which occasion the Richmond-Graham Comedy co. will appear in Cinders. They remain for three nights.

Item: Harry W. Semon, in advance of the Adams Humpty Dumpty party, was here on Saturday last arranging for the troupe.

BATAVIA.

Opera House (H. C. Ferrer, manager): Baker and Farron opened our season in their new play, Government House, August 31, to a large and well-pleased audience. Anthony and Ellis' U. T. C. 6th.

Item: Mr. Baker, between the second and third acts, stepped in front of the curtain and asked Manager Ferrer, who was near the entrance, to step upon the stage. Mr. Ferrer went on the stage as requested, when Mr. Baker, in behalf of the friends of Mr. Ferrer, presented him with a handsome gold watch. Mr. Ferrer was taken by surprise, but he recovered his self-possession in a moment, and briefly thanked the donors.

COHOES.

Cohoes Opera House (P. J. Callan, manager): Baker and Farron played to crowded houses in Government House August 27 and 28. Robinson and McAllister's Minstrels gave a good performance 31st. The Ten-Mile Crossing comb., 3d and 4th, was something new in that line. The co. is a very good one, and the play was well put on. Adams' Humpty Dumpty, 7th.

Items: J. K. Emmet occupied one of the boxes Monday night at Baker and Farron's performance.—Jefferson's advertising agent was in town making arrangements for 11th.

BATH.

Opera House (M. C. Purdy, manager): Season opens 8th with Frank Mayo and co. in Davy Crockett. Judging from the advance sale, a first-class house is certain. Achille Onofri's French Humpty Dumpty, 18th, and Whiteley's Dramatic co., 29th.

Arena: Forepaugh's circus came August 31 to a full tent in the afternoon and a fair one in the evening. He has a very ungentlemanly lot of attaches, Ben Lusbie, the ticket-seller, in particular. Four of the elephants got away to the woods in the evening, and were not captured until a late hour.

Items: Frank D. Hall, Mayo's agent, was in town Friday and Saturday last, and says Bath is one of the finest towns he ever visited.—Our new orchestra expect to begin their duties on Saturday evening next.

SCHENECTADY.

Union Opera House (C. O. Yates, manager): Robinson and McAllister Minstrels appeared August 29. Fair show to fair house. The main features were Tom Warfield, Billy McAllister and Mr. Mason. Anthony and Ellis' Uncle Tom appeared 30th, to a very light house. If it were not for the appearance of Frank S. Smith, better known to the profession as "Little Smithy," who assumed the character of Marks, and W. Gilford as George Shelby, the performance would have been very tame. Onofri's Humpty Dumpty opened the regular season here Monday night, 3d, to a large house. The management of this troupe wish to tender thanks to William Gilford, formerly of the Jesse James co., but now of Anthony and Ellis' Uncle Tom, for the gentlemanly manner in which he announced their coming. Meteors 13th, Union Square Buntor's Daughter 18th Jennie Calef 20th, Leavitt's Minstrels 29th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): B. McAuley opens the season here on the 7th. A new exit and scenery have been added.

CANANDAIGUA.

McKechnie's Opera House (J. E. Powelson, manager): Anthony and Ellis' Uncle Tom's Cabin 5th.

From the Ontario *Independent:* "In the afternoon of the day on which Forepaugh's aggregation of wild animals delighted the youthful progeny of our citizens, a local dispenser of justice endeavored to insinuate himself into the grand entrance free of charge. The stern guardian of the portals had not the fear of the law in his mind, and ruthlessly refused to admit its representative without a ticket. Filled with virtuous indignation at this low opinion of the majesty of the law, the 'dispenser' retired to the temple of justice over which he presides. Shortly after the occurrence of the above, Officer McPhillips appeared on the ground with a 'John Doe' warrant for parties selling tickets to the circus at an advance over the regular rates. McPhillips soon collared a man who was selling tickets as described. 'Let me turn over my tickets and money to the boss and I'll go right up with you,' said the man, and the officer accompanied him to a tent for that purpose. The man disappeared inside the tent and the officer waited about half an hour for his return. It was then discovered that he had folded the tent door behind him and silently stolen away. McPhillips, nothing daunted, followed the canvas to Rochester, and soon had another of the workers of the 'ticket racket' in his clutches. Henderson, Forepaugh's detective, now appeared on the scene and, taking in the situation, started for a writ of habeas corpus, to detain the man in Rochester, armed with which document he awaited McPhillips' appearance at the Central Depot. Anticipating some such movement, McPhillips ran his man out to Pittsford and drove from that place here. The law-breaker was arraigned in court, McDonald of Rochester appearing in his defense. The result was a fine of [illegible] against the offender, who settled up and departed. The majesty of the law was vindicated and the spirit of revenge satiated."

TROY.

[illegible] Opera House (S. H. Hickey, manager): The [illegible] opens with J. K. Emmet, 3d, one week. [illegible] Irish in Ireland, with new songs, new [illegible] chorus-ballet, etc. Jumbo Davis [illegible], Pat Rooney 10th, and Barry and Fay [illegible] 17th.

[illegible] (G. Reed, manager): Robinson and McAllister's Minstrels opened to a large attendance August 31. Ranch 20, 9th and 8th.

Grand Central Theatre (P. Carley, manager): Attractions announced for this week are Minnie Belmont, Wayne and Wilson, Josie Devoy, Kelly and Bertha, concluding with Felix Bradley's Surprise, by the Four Shamrocks, Webster, Sheehan, Brock and Ryan.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Anthony and Ellis' U. T. C. co. (matinee and evening 31st) had two crowded houses, and it seems as though this play would never die out. George H. Adams' Humpty Dumpty 8th.

BUFFALO.

Academy of Music (Meech Brothers, managers): Jesse James comb., three nights last week, drew very good houses, somewhat top-heavy. Frank Mayo opened the regular season 3d. His Davy Crockett is always a good attraction here. Business is consequently booming. Roland Reed's Cheek takes the latter half of the week.

Wahle's Opera House (Emil Wahle, manager): This house has been materially improved during the Summer in regard to seating arrangements. All seats now command a good view of the stage, instead of requiring exertion to catch a glimpse from some of them. John F. Ward is the opening attraction here, presenting Top o' the Morning 3d, 4th and 5th. Business is fair to commence with.

The Adelphi (Joseph Lang, manager): After undergoing the usual Summer renovation, this house blooms out for the season. The current week W. J. Thompson and Lottie Forrest are the shining lights in Ten Years; or, the Prison Quarry. Besides this, the olio is very good; so is the attendance.

LOCKPORT.

Hodge Opera House (James H. Stanta, manager): Baker and Farron opened the season here August 31 in Government House, and gave good satisfaction to a large audience. Frank Mayo in Davy Crockett 6th; Barney McAuley 8th; Anthony and Ellis' Uncle Tom's Cabin troupe 12th; Roland Reed in Cheek 27th; Onofri French troupe 28th.

KINGSTON.

Music Hall (DuBois and Nichols, managers): The season opened 1st with Lillian Spencer as the Creole in Article 47. She was supported by a good co. and was greeted by an excellent Saturday night audience. Leavitt's Gigantean Minstrels will appear 6th, and the Ten Mile Crossing party, 7th.

RONDOUT.

Sampson's Opera House (Philip Sampson, proprietor): Anthony and Ellis' Uncle Tommers, August 27, drew a good house, as is always certain in this city at every appearance of the venerable darkey. Leavitt's Minstrels with Cool Burgess as the leading attraction gave excellent satisfaction 31st. Shook and Collier's Lights o' London, 5th and 6th.

CORNING.

Barry Opera House (Charles Barry, manager): The Camilla Urso Concert co. came August 29, under auspices of Alliance Hook and Ladder co. The audience was the largest and most select that has filled the house in many a day. The entertainment was a rare treat, especially the violin playing of Madame Urso. Gerton's New Orleans Minstrels appeared 1st to fair business.

Items: Messrs. Dillon and Grimes, of Corning, song and dance team, are travelling this season with the New Orleans Minstrels. The New Orleans Gold Band headed a grand parade of thirteen Fire co. at Friendship, N. Y., August 30.

HORNELLSVILLE.

Opera House (Dr. S. E Shattuck, manager): At a recent meeting of the Board a bill was passed doing away with the house license. In all probability every city officer, from Mayor to Street Superintendent, will now feel at liberty to demand places on the free-list for their families and relatives up to the fourth degree of consanguinity.

Arena: Forepaugh had a fine day 1st and a jammed house. The show was inferior. Press Agent Davis is kindly remembered for courtesies.

Item: Forepaugh closes at Williamsport, Pa., 22d.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): The season will open 5th and 6th with Baker and Farron in Government House and Chris and Lena. New scenery has been added and the house thoroughly renovated. An electric light for the entrance is one of the many improvements for the season. Anthony and Ellis' Uncle Tom co. is booked for the 14th.

Arena: Forepaugh's circus is billed for the 11th.

## OHIO.

COLUMBUS.

Grand Opera House (Joseph Miller, manager): This house has been thoroughly overhauled. A new set of scenery and a handsome drop-curtain by Cook Brothers, of Cleveland, show up well, and with the new heating and lighting apparatus. The house is in much better condition than ever before. Edouin and Sanger's Bunch of Keys is the opening attraction, and judging from a dress rehearsal given Saturday evening, it will be a go. Donavin's Tennesseans, 10th; Majiltons, 11th and 12th.

Comstock's Opera House (F. A. Comstock, manager): Harry Lacy's Planter's Wife comb. played to excellent business August 31 and 1st. The co. is the best that has ever appeared here in this play. Emily Rigl, Kate Hawthorne, Ida Glenn and Harry Lacy, all do good work. This week, Annie Pixley in Zara and M'liss. Ina Gale in Readings, 10th.

Items: T. G. Bird, formerly connected with Baldwin's Theatre, San Francisco, is the new treasurer of the Grand.—Forepaugh's circus is billed for 2nd.—George Jackson, property man at the Grand, fell through the elevator shaft of the Grand View Hotel Saturday afternoon. He was badly shaken up, and will not be able to go on duty again for several weeks.

DAYTON.

Music Hall (Larry H. Reist, manager): Manager Reist has just returned from the East, where he has about completed his bookings. The Bandit King, 7th and 8th; Barlow and Wilson's Minstrels, 12th; The Ince Comedy co., 15th.

Arena: Forepaugh's circus, 20th.

Items: M. Davis, advance of The Bandit King, was in the city this week. The box sheet of Music Hall has been changed from J. T. Kenny's, where it has been kept for the last fifteen years, to J. D. DuBois' music store.—Burton Adams, Alice Baldwin and Frank Richmond, all of last season's company at the Home, will be here with the Ince co.—Manager Reist received a letter of thanks from the Board of Directors of Memorial Hall for the manner in which he managed last season's business, which was by far the most successful the Home has ever had. THE MIRROR is for sale at all the leading news stands every Saturday morning.

CHILLICOTHE.

Masonic Opera House (Klein and Wilson, managers): The season was opened August 29th with Harry Lacey's Planter's Wife co. as the attraction. The audience was not as large as the merits of the play and company deserved. A return engagement has been made, at which time they will no doubt test the capacity of the house. Barlow, Wilson and Co.'s Minstrels, 10th; Anna Dickinson, 20th.

Clough's Opera House (E. Kauffman, manager): Slave's Devotion co. 12th.

IRONTON.

New Masonic Opera House (Ellsberry and Moore, managers): The season at the above house opened, 27th, with Harry Lacy's Planters Wife comb. Business was not large owing to the extreme warm weather. The co. gave excellent satisfaction. It is first-class in every particular. Haverly's Minstrels, 7th; Agnes Wallace Villa comb. 13th, 14th and 15th (Fair dates).

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, manager): Planter's Wife was rendered August 28 to the general satisfaction of all who attended. Such stars as Emily Rigl and Harry Lacy seldom visit our city, and in case they come again they will be greeted by a full house. Baron Hartwig Sermon 3d, 4th and 5th; J. H. Haverly's Mastodon Minstrels 6th; Agnes Wallace-Villa 12th.

STEUBENVILLE.

Opera House (C. A. Reynolds, manager): This house was opened August 27 and 28 by Lights o' London, the strong points of which were the scenery. Every desirable seat in the house was taken for the two nights. The Wheeling Opera House orchestra rendered excellent music. Those who were present will fully endorse all that has been said of the performance. Rentz-Santley co. 6th; Anna Dickinson in Hamlet 19th.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): The amusement season was opened by Lights o' London (Southern) August 29, for four nights, during the county fair. The first nights drew good houses. Jennie Yeamans comes 6th.

Items: The Richardsons, Tony and May, banjo and musical dentists, visited Tony's old home here this week.

TOLEDO.

Wheeler's Opera House (George W. Bills, business manager). The Girl I Love August 28 to fair house. This piece has been rewritten since its last presentation, but without much improvement. Daisy Ramsden and Burton are the life of the piece, and when they are not on the stage it drags fearfully. The rest of the co. go through their parts like automatons. Haverly's Minstrels August 30 to a large audience, drawn, no doubt, by the promise that new and original features were to be introduced. In this they were disappointed. While the entertainment was far superior to that which this co. has been giving the past two or three seasons, it contained nothing new. The first part served to introduce several songs, the best of which was the serenade by Hawkins, and the usual number of jokes and puns. Part second consisted of Bobby Newcomb's song and dance, Johnson and Powers, Seamon and Girard as the Dudes, and Billy Richardson's worn-out stump speech. The Princess of Madagascar, which has been gushed over by the local press as something entirely new to minstrelsy, proved to be simply an ordinary burlesque, elegantly costumed and interspersed with songs, dances and local hits. Booked: Young Mrs. Winthrop, 10th, 11th and 12th.

Item: At the Adelphi a company styled the Heffernan and McDonall Electric comb. is holding the boards. Barring one feature, that of Dale, the musical man, the show is the worst that has been here for many a day.

SPRINGFIELD.

Grand Opera House (Fuller Trump, business manager): The regular dramatic season opens 6th with Fred. Warde in Hamlet. Granger Brothers and Bertha De Manford in Mesmerism and Spiritual Manifestations, 8th, 10th and 11th.

Black's Opera House (George H. Coles, manager): Season opened 31st, with Langdon and Lewis' co. in Tried and True, together with an olio, playing to light matinee and big night business. The co. is fair. Orrin Dixon, the ventriloqual exponent, does a very clever act. Jesse James comb. 6th.

Items: Ross Sparks has painted some handsome scenery for Black's.—Manager Trump of the Grand is negotiating with the management of the Vera comb. and and the prospects are favorable for its production here at an early date.—Manager Tyner has sold his interest in Fountain Garden.—Forepaugh's advertising car No. 1 was in the city last Thursday and Friday. Tent will be pitched 19th.—THE MIRROR will be found on sale every Saturday at the Palace Cigar Store, Truestone street, and Pricer and Co.'s market. The Midsummer Number went like hot cakes.

DELAWARE.

City Opera House: Keene has cancelled his date of 13th. The season will now be opened by the irrepressible Anthony and Ellis' Uncle Tom, 23d.

Arena: Forepaugh's circus billed for 21st.

Item: Harry Clippinger and Doc Rutter have booked all the shows that are coming this season. Although they have been unable to obtain a lease of the opera house, they are virtually managers. They promise us a season of first-class entertainments.

GREENVILLE.

Opera House (R. S. Frizell, manager): The season opens here 15th with the Bella Moore co. in Fogg's Ferry. The same co. in Dewdrop 17th.

## PENNSYLVANIA.

JOHNSTOWN.

Union Hall: The season was opened August 29 by the Villas, who played to a fair house, giving the drama, The New Magdalen, and the burlesque of Pocohontas. Little Lucie, who was born in our midst, received several encores. The Rentz-Santley co. 6th.

MEADVILLE.

Opera House (H. M. Richmond, manager): The new Clara Moore's Bunch of Keys opens this house 7th. During the Summer months extensive improvements and alterations have been going on at this house. A general transformation has taken place on the stage. The dressing rooms have been enlarged, repainted and carpeted, and another one added, making seven in all. The stage, which has heretofore been close and crowded back of the wings, has been widened about fifteen feet, and an exit for baggage and scenery now connects with a side street direct from the stage. Seven new scenes have been added to the already large assortment of scenery and a handsome new drop-curtain representing a scene in Venice, completes the list of improvements inside. The work on the exterior is not very extensive, but is quite tasty. The entrance and the pillars supporting it are finished in black and gold, and a row of colored gas jets are to be placed over it shortly. Charles Richmond, the courteous and efficient treasurer and assistant manager of last season, will act in the same capacity this season.

Arena: Forepaugh's circus and menagerie 12th.

TITUSVILLE.

Academy of Music (R. H. Barnsdall, manager): Haverly's Minstrels to a crowded house August 27; performance fair.

Arena: Forepaugh's circus on the 21th.

SHAMOKIN.

G. A. R. Opera House (J. F. Osler, manager): Whiteley's Hidden Hand co., August 31, to crowded house. Reed Specialty co. in Lyons Mail, 7th.

HONESDALE.

The New Opera House: The new Snyder Opera House is rapidly assuming an artistic outline. The entire roof is on, the stained-glass windows are in position and everything tends to a rapid finish. The interior decoration are of a particularly rich, pleasing style. R. P. Farren of the Opera House, Philadelphia, furnished the scenery.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): Bills are posted, announcing the coming of Lamont and Wilson's 'Variety and Pantomime co., 8th. This co. will be followed by J. J. Dowling, in Nobody's Claim, 14th.

Arena: John B. Doris' great enterprising ocean circus attracted thousands of people August 30. Millie Christine, the two-headed human wonder, was the principal feature. Doris strives hard to please the audience, and succeeds.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Lamont and Wilson's H. D. co. will appear 10th, and Dowling's Nobody's Claim comb., 12th.

[[Arena: Doris' later Ocean Shows gave two performances, August 31, to crowded tents. The menagerie is very good, and the ring attractions, without an exception, are excellent. Your correspondent is indebted to Mr. Hines, the press agent, for courtesies.

## RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (William E. White, proprietor): Little Corinne and her Merriemakers returned August 27 and played a week's engagement, doing Bijou, Mascotte and The Glass Slipper. Business was good all the week, and at the matinee Saturday the theatre was packed with ladies and children. Smith's Uncle Tom co. this week.

Providence Opera House (George Hackett, manager): Ranch to opened the Fall and Winter season August 27, and played to only fair business all the week. This week Barry and Fay do Muldoon's Picnic.

Theatre Comique (Hopkins and Morrow, proprietors and managers): Large audiences have been the rule all the week. The co. is a good one, and the specialties and acts new and funny. Carlo Bennedetti, the sword-swallower, created a sensation. This week the new arrivals are: St. George Hussey, Maud Beverly, McCarthy and Monroe, Walton and Edwards, Amy Nelson, Pell and Lewis, Dan Sully, Larry Tooley, Ben Guilfoil, Billy Williams and others.

Items: Annita Harris, of this city, will be a member of the Majilton co.—Evelina Cooke, of this city, goes with Janauschek.—Low's Grand Opera House, after being embellished and the fine entrance improved and decorated, will open its regular season 17th with Her Atonement.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Bartholomew's Equine Paradox drew over 9,000 persons last week to eight performances. During the past three months here the Professor has introduced many new, original and attractive features. All the costumes and properties are new, and three horses have been added, making nineteen in all. The entertainment was patronized by the very best people now summering here. They leave Thursday for Philadelphia, where they open at the Lyceum, 10th, for three weeks. John D. Mishler is the sole manager.

Casino Theatre (E. B. Harrington, manager): Two Orphans was given by Kate Claxton before a fair-sized house, 28th.

Items: Corinne and co. were in the city Sunday.—The Two Christmas Eves is underlined for 10th, at Bull's.

## UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Sackett's Congress of Wonders, 20th to 25th, afternoon and evening, drew good houses considering the long engagement. It is pronounced the best cheap show we have had.

Item: Mrs. Bates and Miss Hinckley assisted by the Home Dramatic co. will present The Red Pocketbook, at Salt Lake Theatre sometime during the month.

## VIRGINIA.

NORFOLK.

We are anxiously awaiting the advent of Only a Farmer's Daughter, and the outlook is that the appearance of that young lady will be greeted by full houses, 3d, 4th.

We understand that Manager Powell, of the Richmond theatre, has abandoned the idea of reopening the old Opera House this season. If this be the fact, he will be compelled either to come into the terms laid down by Mr. Van Wyck before he can play in his house or cancel his engagements in this city. There is a history connected with the closing of the old Opera House, through a combination between Van Wyck and Powell, and some day it may be written.

Sell's Circus appears 22d. Armstrong Brothers' Minstrels did not do as well here last week as expected, although the co. has improved since last season over two hundred per cent. George Lawrence and Will De Ford two young men of this city, left for New York a few days since to enter the theatrical profession.

One of the heavy and costly chandeliers in the main entrance of Van Wyck's Academy of Music fell from its fastenings to the floor, a few days since, and was completely demolished.

## WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Engagements: Bartley Campbell's White Slave and Galley Slave, 11th, 12th, 13th, 14th. Tony Pastor, 15th.

Items: Charles Shay has leased the Academy of Music and will open early this month and run it as Shay's Theatre.

## WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): McKee Rankin and an excellent co. opened this superb new theatre 27th with Caste. The house was literally packed by the elite of the city. Expressions of admiration were heard from every quarter regarding the magnificent finishings and elaborate frescoing of our model temple. The new iron drop is quite a work of art. There is a large painting on the ceiling, scene from The Twelfth Night, very pleasing to the eye. The performances of the week have attracted full houses. School and Corsican Brothers fill out the week. Mlle. Rhea, 3d, 4th, 5th; Sam'l of Posen, 6th, 7th, 8th; Gus Williams, 10th, 11th, 12th; Nat Goodwin, 13th, 14th, 15th.

Item: Jacob Litt remains as treasurer of the Grand. On the 25th he was pleasantly surprised by a party of friends who presented him with an elegant diamond ring as a token of good feeling, after his successful management of Schlitz Park Theatre for the Summer.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): C. H. Smith's Uncle Tom's Cabin co., August 24, to fair business. The Cartland-Murray co. still continues to draw good houses. Deborah was presented on the 30th to a large and appreciative audience.

Item: Will C. Sampson, late of the Cartland-Murray co., join the Phosa McAllister co. at Kenosha, Wis., on the 3d, being engaged to play second comedian. He has many friends in this city who will always be glad to welcome him.

MADISON.

Opera House (George Burroughs, proprietor): John Dillon in States Attorney 26th, to a large and well pleased house. Booked: Margaret Mather, 27th; Fay Templeton, Oct. 19, 20.

Items: The Midsummer Minon is very highly praised by our people.—Barnum's circus date changed to 26th.

RACINE.

Blake Opera House (Charles Beebe, manager): After several weeks of practice of about 300 children, aided by some of the leading vocalist of Racine, A. C. McKnight produced the opera of the Naiad Queen, August 28, playing an engagement of five nights to standing room. The opera is a rare and fascinating entertainment. The season of 1883-84 will be opened by M. B. Curtis in Sam'l of Posen, 5th; Rhea, in Much Ado About Nothing, 6th. T. W. Keene is announced for the 12th in Richard III.

Items: J. C. Joyce, E. Stone and Harry Phillips were in our city last week in advance of their representative cos.

## CANADA.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): The regular season opened August 23 with Louise Rial in Taken from Life. She will remain two weeks, appearing in all her favorite plays. The Mayor will tender her a benefit toward the end of her engagement. Business so far has been very good. Your correspondent is under many obligations to Manager Sharp for favors. All first-class companies who intend playing in St. Paul and have open dates would do well to address Manager Sharpe. Emma Abbott 30th, week; Rhea Oct. 1, week.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): This house opened for the season August 27. The White Slave, presented by W. H. Lytell's co., was the attraction. There was a large audience present the first evening, but the houses were only fair the rest of the week. The play is certainly not one of Bartley Campbell's best; it serves a good deal of Uncle Tom's Cabin and the Octoroon. The finale is badly worked out and leaves the audience somewhat disappointed. This week Kiraly Brothers' spectacular play, Enchantment; week of 10th Baker and Farron; Salsbury's Troubadours 17th, week.

Zoological Gardens (W. G. Davis, manager): The Holman Opera co. still continues to do a good business. Patience, Lakes of Killarney and Bells of Corneville were the pieces given last week. For the week of 3d Iolanthe will be presented, with new scenery and costumes. This will be the last week of the Holmans at the Zoo.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Baltimore, Sept. 3, week; Washington, 10, week; Louisville, 17, week; N. Y. City, 24, two weeks.

ALDRICH AND PARSLOE: St. Paul, Sept. 3-4-5; La-crosse, Wis., 6; Dubuque, Ia., 7; Cedar Rapids, 8; Burlington, 10; Peoria, Ill., 11; Ottawa, 12; Freeport, 13, Aurora, 14; Pullman, 15; Chicago, 17 two weeks.

ANNA DICKINSON (Jason Wentworth, manager): Steubenville, O., 27; Wheeling, W. Va., 28; Zanesville, O., 29; Columbus, 30, 31, 22.

ANNIE PIXLEY (Robert Fulford, manager): Columbus, O., Sept. 3, week; Cleveland, 10, week; Boston, 17, two weeks.

AUGUSTIN DALY'S COMPANY: Boston, 3, two weeks; Philadelphia, 17, two weeks.

AGNES WALLACE-VILLA (Sam B. Villa, manager): Ironton, O., Sept. 12, 13, 14; New Leverington, O., 8; Shawnee, 10; Portsmouth, 11; Ironton, 12, 13, 14.

AGNES BOOTH: Brooklyn (Gd. Op. House), Sept. 3, two weeks; Philadelphia, 17, week.

ADAH RICHMOND CO. (W. W. Kelly, manager): Syracuse, 6, 7, 8; Chicago, 10, week; Richmond, Ind., 19; Louisville, 20, 21, 22; Cincinnati, 23, week.

ADAMS' HUMPTY DUMPTY CO.: Albany, 6; Cohoes, 7; Utica, 8; Syracuse, 10; Rochester, 11, 12, 13; Batavia, 14; Erie, 15; Pittsburg, 17, week.

ANTHONY AND ELLIS' UNCLE TOM CO.: Olean, N. Y., 8; Lockport, 12.

ALF WYMAN (Yakie): Providence, R. I., Sept 10, week; N. Y. City, 17, week; Rondout, N. Y. 24; Syracuse, 25, 26; Rochester, 27, 28, 29; London, Oct. 1, 2; Buffalo, 3, 4.

AGNES RAYMOND CO.: Seneca Falls, N. Y., 7, 8; Waterbury, 10, 11; Geneva, 12, 13; Ithaca, 17, 18.

BOSTON THEATRE CO.: Salem, Mass., 17; Gloucester, 18; Lynn, 19; Dover, N. H., 20; Portsmouth, 21; Biddeford, Me., 22; Bath, 24; Rockland, 25; Belfast, 26; Bangor, 27, 28; Waterville, 29; Augusta, Oct. 1; Lewiston, 2, 3; Portland, 4, 5; Amesbury, Mass., 6.

BUNCH OF KEYS (Frank Sanger, manager): Columbus, O., Sept. 3, week; Decatur, Ill., 10; Springfield, 11, 12; Jacksonville, 13; Quincy, 14, 15; Chicago, 17, week.

BUNCH OF KEYS (Dudley McAdow, manager): Oil City, Pa., 6; Meadville, 7; Youngstown, O., 8.

BLACK DWARF CO. (J. H. Browne, manager): St. Joe, Mo., Sept. 6, 7, 8; Atchison, Kas., 10, 11, Council Bluffs, Ia., 13, 14, 15; Topeka, Kas., 17, 18, 19; Kansas City, 20, 21, 22.

BELLA MOORE (W.A. Gregg, manager): Kokomo, Ind., 5, 6, 7, 8; Liberty, 10; Connersville, 11, 12; Brookville, 13; Laurel, 14; Greenville, O., 15, 16; Union City, Ind., 18; Tipton, 19; Logansport, 20, 21, 22; N. Manchester, 24; Hillsdale, Mich., 25; Coldwater, 26, 27 28; Albion, 29.

BERTHA WELBY (H. A. D'Arcy, manager): New Brunswick, N. J., 11; Trenton, 12; Easton, Pa., 13; York, 14; Hagerstown, Md., 15; Cumberland, 17; Tyrone, Pa., 18; Lock Haven, 19; Williamsport; 20; Altoona, 21; Johnstown, 22.

BARNEY MCAULEY: Rome, 6; Oswego, 7; Lockport, 8; Erie, Pa., 10; Mercer, 11; Salem, O., 12; Mansfield, 13; Elyria, 14; Sandusky, 15; Coldwater, Mich., 17; Elkhart, Ind., 18; La Porte, 19; Battle Creek, Mich., 20; Ann Arbor, 21; Ypsilanti, 22; Detroit, 24, 25, 26; Adrian, 27, 28; Flint, 29.

BARRY AND FAY: Providence, 3, week; Pawtuchet, 10; Woonsocket, 11; Worcester, 12; Troy, N. Y., 13, 14, 15; Buffalo, 17, 18, 19; Rockford, 20; Brantford, Ont., 21; Hamilton, 22.

BAKER AND FARRON (L. E. Weed, manager): Jamestown, 5, 6; Newcastle, Pa., 7; Toronto, 10, week.

BARTLEY CAMPBELL'S SIBERIA: Philadelphia, August 27, two weeks; Providence, Sept. 17; Baltimore, 24, week; Washington, Oct. 1, week.

BEN COTTON FAMILY: Mexico, Mo., 14, 15.

C. B. BISHOP (F. W. Paul, manager): Baltimore (Academy), 24, week.

CHARLOTTE THOMPSON (F. L. Yerance, business mgr.): Montreal, 3, week; Burlington, Vt., 10, 11; Manchester, N. H., 12; Nashua, 13; Lowell, Mass., 14; Lawrence, 15; Worcester, 17; Meriden, Ct., 18; New Haven, 19, 20; Holyoke, Mass., 21; Northampton, 22; N. Y. City (23d St.), 24, three weeks.

CHANFRAUS (C. W. Tayleure, manager): Boston, Sept. 3, two weeks; Providence, 24, week.

CARRIE SWAIN: Lowell, Mass., 3, week; Fitchburg, 10; Marlboro, 11; Haverhill, 12; Lawrence, 13; Manchester, N. H., 14; Worcester, Mass., 15.

C. A. GARDNER (John W. Dunn, manager): Appleton, 6; Neenah, 7; Oshkosh, 8; Minneapolis, 20, 21, 22.

C. L. DAVIS: Albany, 7, 8; Troy, 10, 11; Gloversville, 12; Rome, 13; Syracuse, 14, 15.

CLAIRE SCOTT: Carthage, Mo., 6; Nevada, 7; Rich Hill, 8; Butler, 10; Ottawa, Kas., 11, 12; Emporia, 13, 14; Oswego, 15.

DEVIL'S AUCTION (Frank Gardner, manager): Philadelphia, Sept. 3, two weeks.

DENMAN THOMPSON: Dover, Me., 6; Waterville, 7; Lewiston, 8; Gardiner, 10; Augusta, 11; Bath, 12; Portland, 13, 14; Portsmouth, N. H., 15; Concord, 17; Manchester, 18; Lowell, Mass., 19, 20, 21; en route Indianapolis, 24, week; St. Louis, Oct. 1, week.

DION BOUCICAULT: Cleveland, O., Sept. 3, week; Springfield, Ill., 10; Hannibal, Mo., 11; St. Joe, 12; Kansas City, 13, 14, 15.

D. H. FITZPATRICK (Shaun-na-Gow): Plattsmouth, Neb., 6, 7, 8.

DRAPER'S UNCLE TOM CO.: Akron, O., Sept. 8; Wooster, 10.

ESTELLE COMEDY CO.: Edmore, Mich., 6; Ionia, 7; Stanton, 8; Flint, 10; Flushing, 11.

EDWARDS' FOLLY CO. (Samuel Edwards, manager): Wilmington, Del., 24; Lancaster, Pa., 25; Allentown, 26; Shenandoah, 27; Shamokin, 28; Harrisburg, 29; Washington, Oct. 1, week.

EUNICE GOODRICH CO.: Monmouth, Ill., 3, week; Albia, Ia., 10; Mt Ayr, 11, 12; Bethany, Mo., 13, 14, 15; Butler, 17; Rich Hill, 18; Nevada, 19, 20, 21, 22.

EDWIN BOOTH: N. Y. City, Oct. 8, four weeks; Boston, Nov. 5, three weeks.

ETHEL TUCKER CO: Wabash, Ind., 12, 13, 14.

FANNY DAVENPORT: N. Y. City, Oct. 1.

FUN ON THE BRISTOL (Paul Nicholson, bus. manager): Philadelphia, Sept. 3, week.

FRANK MAYO (Sheridan Corbyn, manager): Hornellsville, N. Y., 7; Bath, 8; Penn Yan, 10; Binghamton, 11; Scranton, Pa., 12; Pittston, 13; Wilkesbarre, 14; Williamsport, 15; Shamokin, 18; Lancaster, 19, 20; Easton, 21; Wilmington, Del., 22; Trenton, N. J., 24; New Brunswick, 25; Elizabeth, 26; Paterson, 27; Newark, 28, 29.

FLORENCES: Philadelphia, Sept. 24, week; N. Y. City, Oct. 1, two weeks.

FLOCKTON'S FLYING DUTCHMAN CO.: N. Y. City, Oct. 15.

FRANK EVANS: St. Louis, 3, week; Galveston, 9, 10; Houston, 13, 14; San Antonio, 15; New Orleans, 23, week.

FRED. WARDE (John J. Collins, manager): Springfield, O., 6; Mansfield, 7; Ashland, 8; Cleveland, 10, week.

GUS WILLIAMS (J. H. Robb, manager): Grand Rapids, 6; Muskegon, 7; Kalamazoo, 8; Milwaukee, 10, 11, 12; Springfield, Ill., 13, 14, 15; Keokuk, Ia., 17; Burlington, 18; Peoria, 19; Indianapolis, 20, 21, 22.

GIRL THAT I LOVE CO.: Chicago, 3, week; Elkhart, Ind., 10; Coldwater, Mich., 11; Adrian, 12.

GOLDEN DRAMATIC CO.: Jacksonville, Ill., 7; Decatur, 8; Paris, 10; Mattoon, 11; Shelbyville, 12; Litchfield, 13.

GUPTAL'S FRENCH SPY CO.: Monticello, Ia., 6, 7, 8.

HAVERLY'S SILVER KING CO. (W. H. Brown, manager): Williamsburg, 10, week.

HANLONS (John G. Magie, business manager): Cincinnati (Robinson's), Sept. 3, week; St. Louis (Olympic), 17, week; Louisville, 24, week; Milwaukee, Oct. 1, week.

HER ATONEMENT CO. (Frank Bowers, business mgr.): N. Y. City (Gr. Op. House), Sept. 3, week; Boston (Globe), 10, week; Providence, 17, 18, 19, 20; Worcester, 21, 22.

HEARTS OF OAK (James A. Herne, manager): New Britain, Ct., 6; Waterbury, 7; South Norwalk, 8; Brooklyn (Park), 10, week; Taunton, Mass., 17; N. Attleboro, 18; Clinton, 19; Waltham 20; Amesbury, 21; Lynn, 22; Bangor, Me., 24; Lewiston, 25; Port-

Sept. 26; Saco, 27; Portsmouth, N. H., 28; Haverhill, Mass., 29.

Harry Meredith's Ranger-ge: Holyoke, Mass., 3; Northampton, 4; Springfield, 5; Pittsfield, 6; Troy, N. Y., 7, 8; Hudson, 9; Middletown, 11; Port Jervis, 12; Binghamton, 13; Horseheads, 14; Olean, 15.

Murphy & McKinley's Imitation Co.: Lancaster, 6; Harrisburg, 7; Altoona, 8; Pittsburg, 10, week.

Murray's Synthesists Co.: New Orleans, 9, week.

Mary Lacy's Peaceful Ways Co. (Emily Rigl): Cincinnati, Sept. 3, week; Chicago, 10, week; St. Louis, 17, week.

Murray's Bohemian Dauchters Co.: Newburg, N. Y., 4; Kingston, 11; Saugerties, 12; Catskill, 13; Hudson, 14; Coboes, 15; Glen's Falls, 17; Schenectady, 18; Amsterdam, 19; Little Falls, 20; Utica, 21; Ilion, 22; Malone, 24; Carthage, 25; Gouverneur, 26; Ogdensburg, 27; Watertown, 28; Oneida, 29.

Mayer Brothers: N. Y. City, Oct. 29, four weeks.

Mayer's Hillemann's Daughter Co.: Meriden, Ct., 6; New Haven, 7, 8; Buffalo, 10, week; Pittsburg, Pa., 15, week; Indianapolis, 24, week; St. Louis, Oct. 1, week.

Jane McCollough (W. E. Conner, manager): Kansas City, Sept. 3, week; Minneapolis, 10, week; St. Paul, 17, week; Chicago, 24, three weeks.

Joseph Jefferson (H. L. Taylor, business manager): N. Y. City, (3d Av.), Sept. 3, two weeks; Cleveland, 17, week; Philadelphia, 24, two weeks.

Jesse T. Haywood (Ariel N. Barney, business mgr.): New City, Mich., 6; Chicago, 10, two weeks.

J. K. Emmet (George Wilson, manager): Troy, N. Y., Sept. 3; Albany, 10, week; Williamsburg, 17; Brooklyn, 24; N. Y. City, Oct. 1.

Jane Jack: Harlem, Sept. 3, week; Washington, 17, week.

Jane Dillon (George W. Walters, manager): Waupun, Wis., 6; Warsaw, 7; Merrill, 8.

Jane E. Ince, Detroit, 20, 21, 22; Dayton, O., 25.

James Murdoch: Trenton, N. J. Sept. 13; Paterson, 14, 15; Brooklyn (Park), 17, week; N. Y. City (3d Av.), 24, week.

Jane Coulter: Scranton, Pa., Sept. 13; Canton, 17; Mahanoy City, 18; Shamokin, 19; York, 20; Wilmington, Del., 21; Harrisburg, 22.

James Vermans (J. M. Hickey, manager): Steubenville, O., 6; Urbana, 7; Greencastle, Ind., 8; St. Louis (Grand Opera House), 9, week; Indianapolis 17, 18; Louisville, 19, 20, 21, 22; Nashville, 23, 24, 25; Columbia, Tenn., 26; Birmingham, Ala., 27; Chattanooga, Tenn., 28; Atlanta, Ga., 29, Oct. 1; Savannah, 2.

J. Z. Little: Cleveland, O., Sept. 3; Pittsburg, 10; Wheeling, 11; Johnston, Pa., 17; Uniontown, 18, 19; Connellsville, 20; McKeesport, 21, 22.

Jane P. Wand: Detroit, 6, 7, 8; Ypsilanti, 10; Flint, 11; Grand Haven, 12; Muskegon, 13; Grand Rapids, 14, 15; Chicago, 17, week; Ann Arbor, Mich., 24; Syracuse, N. Y., 25, 26; Rochester, 27, 28, 29; Troy, Oct. 1, 2, 3; Albany, 4, 5, 6.

James James Co. (Barrett's): Springfield, O., 6; Dayton, 7; Cincinnati, 9, week; Louisville, 17, 18; Vincennes, Ind., 19; Terre Haute, 20; Danville, 21; Lafayette, 22; Indianapolis, 24, week; St. Louis, 30, week.

Kate Claxton (Spencer H. Cone, manager): Fitchburg, Mass., 6; Worcester, 7; Holyoke, 8; Philadelphia, 10, week; Baltimore, 17, week; Washington, 24; Providence, Oct. 1, week.

Katie Putnam: Des Moines, Ia., 6, 7, 8; Omaha, Neb., 10, 11, 12; Lemars, Ia., 13; Lincoln, Neb., 14; Plattsmouth, 15.

Kendall Dramatic Co. (H. A. Kendall, manager): Paris, Ill., Sept. 5, 6, 7, 8.

Kiralfys' Spectacular Co.: Toronto, Sept. 3, week; Detroit, Mich., 10, week; Chicago, 17, two weeks; St. Louis, Mo., Oct. 1, week.

Kiralfys' Excelsior: N. Y. City (Niblo's), August 20; Fall season.

Kittie Rhoades: Conneaut, O., Sept. 6, 7, 8; Niles, 10, 11; Warren, 12, 13, 14, 15; Norwalk, 17, week; Lorain, 24, 25; Jefferson, 26, 27, 28, 29; Conneautville, Pa., Oct. 1, week.

Lawrence Barrett (Joseph Levy, manager): N. Y. City (Star Theatre), August 27, indefinite engagement.

Lillian Spencer Co. (E. B. Clayburgh, manager): Scranton, Pa., 6; Pittston, 7; Wilkesbarre, 8; Williamsport, 10; Lock Haven, 11.

Lizzie Evans (John H. Havlin, manager): Terre Haute, Ind., 6, 7, 8; St. Louis, 9, week; Vincennes, Ind., 17; Princeton, 18, 19, 20, 21; Evansville, 22.

Lyrell's Around the World Co.: Detroit, 10, week.

Lights o' London (Eastern; E. Gardner, manager): Portland, Me., Sept. 3; week; Bangor, 10; Lewiston, 17.

Lights o' London (Central; C. H. Keeshin, manager): Rondout, N. Y., 4, 5, 6; Saratoga, 7, 8; Rutland, Vt., 10, 11; Burlington, 12, 13; Ogdensburg, 14, 15; Montreal, 17, week.

Lights o' London (Western; Walter Collier, Jr., manager: N. Y. City (People's), Sept. 3, week; Newark, 10, week.

Lights o' London (Southern; Charles Atwood, manager): Canton, 5, 6; Lima, 7, 8; Logansport, Ind., 10, 11; Lafayette, 12, 13; Joliet, Ill., 14, 15; Racine, Wis., 17, 18, 19; Oshkosh, 20, 22; Minneapolis, 24, week.

Langdon-Lewis Specialty Co.: Indianapolis, Ind., 3, week; Lebanon, 10; Kokomo, 11; Frankfort, 12; Peru, 13, 14; Greencastle, 15.

Louie Lord Co.: Oskaloosa, Ia., 14.

Mestayer's Tourists in a P. P. C. (A. S. Pennoyer, acting manager): Baltimore, Sept. 3, week; Detroit, 10, 11, 12; Logansport, Ind., 13; Lafayette, 14; Decatur, Ill., 15; St. Louis (Gd. Op. House), 17, week.

Mestayer's Tourists Specialty Co. (H. W. Brown, manager): Philadelphia, Sept. 3, week; N. Y. City (Windsor), 10, week; Morristown, N. J., 17; Orange, 18; Paterson, 19; Jersey City, 20, 21, 22; New Haven, 24, 25; New Britain, 26; Springfield, Mass., 27; Holyoke, 28; Pittsfield, 29.

Majilton: N. Y. City (14th St.), Sept. 3, week; Indianapolis, 13, 14, 15.

Margaret Mather (J. M. Hill, manager): Chicago, (McVicker's), August 27, three weeks.

Madison Square (Esmeralda; H. A. Rockwood, mgr.): Buffalo, Sept. 10, week; Chicago, 17, week; St. Louis, 24, week.

Madison Square (Young Mrs. Winthrop; E. M. Roberts, mgr.): Louisville, Sept. 3, week; Dayton, O., 10; Youngstown, 11; Springfield, 12; Zanesville, 13; Columbus, 14, 15; Cleveland, 17, 18, 19; Buffalo, 20, 21, 22; Erie, Pa., 24; Elmira, N. Y., 25; Scranton, Pa., 26; Wilkesbarre, 27; Easton, 28; Wilmington, Del., 29.

Madison Square (Esmeralda; F. L. Bixby, mgr.): Yonkers, N. Y., Sept. 17; Newburg, 18; Kingston, 19; Hudson, 20; Saratoga, 21; Schenectady, 22; Gloversville, 24; Little Falls, 25; Rome, 26; Auburn, 27; Lockport, 28; Hornellsville, 29.

Madison Square (Young Mrs. Winthrop; J. H. Hart, mgr.): Morristown, N. J., Sept. 24; Elizabeth, 25; Rahway, 26; Asbury Park, 28; Red Bank, 29.

Minnie Maddern (Legrand White, manager): Indianapolis, Sept. 3, week; Ft. Wayne, 10, week; Grand Rapids, Mich., 24.

M. B. Curtis (E. C. Swett, manager): Milwaukee, 6, 7, 8; Muskegon, Mich., 10; Grand Rapids, 11; Kalamazoo, 12; Jackson, 13; Bay City, 14; E. Saginaw, 15; Detroit, 17, week.

Maude Granger (Her Second Love): St. Louis (Olympic), 9, week; Chicago, 17, week; Philadelphia, 24, week.

Monjeska: Chicago, 3, two weeks; Grand Rapids, Mich., 29.

Milton Nobles: Montreal, Sept. 10, week; Syracuse, 17, 18; Ithaca, 19; Rochester, 20; Bradford, Pa., 21; Olean, N. Y., 22; Oil City, Pa., 24; Youngstown, O., 25; Sandusky, 26, 27; Lima, 28; St. Louis (Gr. Op. House), Oct. 1, week.

Montana Comedy Co.: Shelbyville, Ind., Sept. 3, week; Crawfordsville, 10, week.

Mattie Vickers: Monroe, Wis., 5, 6; Janesville, 7, 8; Chicago, 10, week; Milwaukee, 17, 18, 19; Grand Haven, Mich., 20; Grand Rapids, 21, 22.

Midnight Marriage Co.: Manchester, N. H., 6, 7; Lowell, Mass., 8—close.

Mrs. Langtry (Charles Mendum, manager): Burlington, Vt., Oct. 27; Montreal, 29, week; Quebec, Nov. 5, 6.

Nobody's Claim Co.: N. Y. City, 3, week; Paterson, N. J., 10; Easton, 11; Allentown, 12; Reading, 13; Bethlehem, 14; Wilmington, 15; New Brunswick, 17.

Nat Goodwin: Louisville, August 27, week; Chicago, Sept. 10, week; Minneapolis, 17, 18, 19, 20.

Nat. Burgess (Fred Burgess, manager): N. Y. City (Pastor's), Sept. 3—Fall season; Baltimore, Oct. 15.

N. S. Wood: N. Y. City, 3, three weeks.

Oliver Doud Byron: Boston, Sept. 24, week.

Only a Farmer's Daughter (J. Frank, manager): Richmond, 6, 7, 8; Staunton, 10; Charlottesville, 11; Lynchburg, 12; Danville, 13; Greensboro, 15; Raleigh, 15; Goldsboro, 17; Wilmington, 18; Charleston, 19, 20; Savannah, 21, 22.

Owen Fawcett: St. Joe, Mo., 10.

Our Summer Boarders (Elliott Barnes, manager): Jersey City, Sept. 10, 11, 12; Newark, 13, 14, 15; Philadelphia (National), 17, week; Norwalk, Ct., 24; Danbury 25; Waterbury, 26; Naugatuck, 27; New Haven, 28, 29.

Palmer-Ulmer '49 Co.: Philadelphia, Sept. 3, week; Lynchburg, Va., 10; Charlotte, 11; Atlanta, 12, 13; Montgomery, 14; New Orleans, 16, week;

Princess Chuck Co. (W. J. Comley, manager): Lawrence, Kas., 6, 7, 8; Topeka, 10, week; Kansas City, 17, 18, 19; Denver, 24, week.

Power of Money Co.: St. Louis, Sept. 3, week; Richmond, Ind., 17.

Rankin and Crane: Bangor, Me., Sept. 19, 20; Portland, 21, 22.

Rae's Taken from Life Co.: Fargo, Dak., 5, 6, 7, 8; Moorhead, 10, 11.

Rena (Arthur B. Chase, manager): Racine, Wis., 6; Rock Island, Ill., 7; Quincy, 8; Kansas City, 10, week; Topeka, Kas., 17.

Rain's Lucky Mail Co.: Shenandoah, Pa., 6; Shamokin, 7; Harrisburg, 8; Lewisburg, 10; Danville, 11; Carbondale, 12; Honesdale, 13; Middletown, 14; Hudson, 15; Albany, 17, week.

Rice's Surprise Party: Boston, 3, three weeks; St. Louis, 24, week.

Ryman's 7-and Co.: Paterson, N. J., 6; Newark, 7, 8; New Brunswick, 10; Trenton, 11; Lancaster, Pa., 12; Jersey City, 13, 14, 15.

Rose Eytinge (Cyril Searle, manager): N. Y. City (People's), Sept. 24, week; Newark, Oct. 1, week; Harlem, 8, week; Philadelphia, 15, week.

Roland Reed (Gustave A. Mortimer, manager): Buffalo, 6, 7, 8; N. Y. City (People's), 10, week.

Romany Rye No. 1: Williamsburg, Sept. 3, week; Brooklyn, 10, week.

Romany Rye No. 2: Montreal, Sept. 3, week.

Salsbury's Troubadours (C. J. Greene, bus. agent): Newark, N. J., Sept. 5, 6; Paterson, 7; Trenton, 8; N. Y. City (1st Op. House), 10, week; Toronto, 17, week; Cleveland, 24, week.

Scott's Calamity Jane Co. (Alex. R. Webb, mgr.): Olathe, Kas., 6; Leavenworth, 7; Independence, Mo., 8; Richmond, 10; Hunnsville, 11; Palmyra, 12; Quincy, Ill., 13; Canton, 14; Peoria, 15.

Smith's Uncle Tom: Providence, Sept. 3, week; Boston, 10, week.

Southern Comedy Co. (Horace Wall, manager): Albany, Sept. 17, 18; Syracuse, 19, 20; Rochester 21, 22; Buffalo, 24, 25, 26; Toronto, 27, 28, 29.

Sol. Smith Russell: Denver, 3, week; Topeka, Kas., 10 (Fair week); Kansas City, 17 (Exposition week).

Stuttz Dramatic Co.: Denison, Tex., 6, 7, 8.

Two Christmas Eves (Anne Berlein): Taunton, Mass., 12.

Ten-Mile Crowding Co.: Saugerties, N. Y., 7; Port Jervis, 8; Binghamton, 10; Norwich, 11; Waterville, 12; Utica, 13; Rome 14; Oneida, 15; Syracuse, 20, 21, 22.

Tillotson Co.: Nashville, Ind., 10, week.

Thorne's Black Flag Co.: Brooklyn, Sept. 3, week; N. Y. City, 10, week; Providence, 17, week; Boston, 24, week.

T. W. Keene: (W. R. Hayden, manager): Chicago, (Hooley's), Sept. 3, week; Lima, O., 9; Indianapolis, 19, 20.

Union Square Co.: San Francisco, August 13, six weeks.

William Stafford Co. (Willis Ross, manager): Danbury, Ct., Sept. 24.

Whitelby's Dramatic Co.: Hazleton 6; Tamaqua, 7; Pottsville, 8; Lebanon, 10; Middletown, 11; Columbia, 12; Lancaster, 13; York, 14; Harrisburg, 15; Carlisle, 17; Chambersburg, 18; Hagerstown, Md., 19; Martinsburg, 20; Cumberland, 21; Frostburg, 22.

Wyndham Comedy Co.: Syracuse, 6, 7, 8; N. Y. City (Union Square), 10, three weeks.

W. J. Ferguson (W. W. Kelly, manager): N. Y. City, Sept. 3, two weeks; Philadelphia (Chestnut St.), 17, week; Buffalo, 24, 25, 26.

W. J. Scanlan (W. H. Power, manager): Detroit, Sept. 3, week; Rochester, 10, 11, 12; Toledo, O., 13, 14, 15; Cincinnati, 17, week; Port Huron, Mich., 24; Bay City, 25; Milwaukee, 27, 28, 29.

White Slave Co. (Harry Kennedy, manager): Pittsburg, Sept. 3, week; E. Liverpool, O., 10; Wheeling, W. Va., 11, 12, 13, 14, 15; Steubenville, O., 15; Cincinnati, 17, week.

Williams Dramatic Co.: El Dorado, Kas., 7, 8, 10, 11; Eureka, 12, 13, 14, 15; Iola, 17.

## OPERA AND CONCERT COMPANIES.

Acme Opera Co. (C. D. Hess, manager): Manistee, 7, 8; Cincinnati (Havlin's), 17, week.

Abbott Opera Co: Winnipeg, 10, week; Duluth, 19, 20, 21, 22.

American Comic Opera Co.: Cincinnati, Sept. 23, week.

Bennett-Moulton Opera Co.: Carthage, N. Y., 7, 8; Louville, 11, 12, 13, 14.

Chicago Ideal Opera Co.: Lawrence, 6, 7, 8; St. Louis, 17, week.

Corinne Merriemakers: (Jennie Kimball, manageress): Brooklyn, Sept. 3, four weeks.

Duff's Standard Opera Co.: N. Y. City, 3, four weeks; Chicago, Oct. 1.

Fay Templeton Co.: Atlantic, Ia., 6; Creston, 7, 8; Topeka, 10, 11, 12; Omaha, 13, 14, 15; Lincoln, 17, 18.

Grau's French Opera Co.: N. Y. City (5th Av.), Sept. 10, three weeks.

Grau's Opera Co.: Newark, 3, week; Montreal, 10, week.

Holman Opera Co.: (J. C. Conner, manager): Toronto, 3, three weeks.

McNeill Family: Kelloggville, O., 7; Pierpont, 8; New Lyme, 10; Cobbrook, 11; Windsor, 12; Huntsburg, 13.

Lizzie St. Quinten: New Orleans (Spanish Fort), August 1—Summer season.

Rice's Comic Opera Co.: Philadelphia, Sept. 10.

Wilbur Opera Co.: Concord, N. H., 6; Lynn, Mass., 7; Brockton, 10; Fitchburg, 11; Lowell, 12; Holyoke, 13; N. Adams, 14; Pittsfield, 15.

## MINSTREL COMPANIES.

Armstrong's: Macon, Ga., Sept. 6; Selma, Ala., 15.

Barlow-Wilson: (H. J. Clapham, manager): Washington, Sept. 3, week; Cumberland, Md., 10; Xenia, O., 13; Louisville, 17, 18, 19.

Baird's: Natick, Mass., 8.

Callender's New Colored (William Welch, mgr.): San Francisco, August 13, four weeks.

Dupree and Benedict's (C. H. Dupree, manager): Gloucester, Mass., Sept. 10.

Haverly's Mastodon: St. Louis, 3, week; Cincinnati, 10, week; Pittsburg, 17, week.

Hi Henry's: Bucyrus, O., Sept. 14.

Haverly's New (Kit Clarke, manager): Ironton, O., 6; Charleston, W. Va., 7; Portsmouth, O., 8; Maysville, Ky., 10; Lexington, 11; Madison, Ind., 14; Terre Haute, 15.

M. B. Leavitt's Gigantean: Hudson, N. Y., 8; Pittsfield, Mass., 15.

New Orleans: Williamsport, Pa., 6; Renovo, 7; Lock Haven, 8; Bellefonte, 10; Clearfield, 11; Phillipsburg, 12; Tyrone, 13; Hollidaysburg, 14; Johnstown, 15.

Thatcher, Primrose and West's (G. T. Clapham, mgr.) Philadelphia, Sept. 3, week; Washington, 10, week; N. Y. City (Hyde and Behman's), Oct. 1, four weeks.

Wess's: Prairie du Chien, Wis., 8; McGregor, Ia., 10; Union City, 11; Manchester, 12; Independence, 13; Waterloo, 14.

## VARIETY COMPANIES.

Davene's Attractions: St. Louis, Sept. 3.

Evans, Bryant and Hoey's Metrors: Philadelphia, 3, 10, week.

Hyde and Behman's Co.: Rochester, 7, 8; Buffalo, 10, 11, 12; Detroit, 14, 15, 16.

Ida Siddons' Blondes: Chicago, 10, week; Milwaukee, 17, week.

M. B. Leavitt's Rentz-Santley Novelty Co.: Johnstown, 6; Connellsville, 7; Steubenville, 8; Pittsburg, 10, week; Baltimore, 17; Washington, 24.

M. B. Leavitt's All-Star Specialty Co.: Philadelphia, Sept. 4; Brooklyn, 10; Boston, 17; New York, 24.

Manchester-Jennings Co. (H. W. Williams, proprietor): Pittsburg (Academy), Sept. 3, week; Buffalo, 10, week; Cincinnati, 17, week; Milwaukee, 24, week; Chicago, Oct. 1, two weeks; Indianapolis, 15, week.

Nugent's Metropolitans: Madalin, N. Y., Sept. 10, week; Coxsackie, 17, week; Greenwich, 24, week; Schuylerville, Oct. 1, week.

Pat Rooney Co: Hudson, N. Y., 10.

Tony Paston's Own Co.: Chicago, Sept. 3, week; Indianapolis, 10; Louisville, 11, 12; Columbus, O., 13; Springfield, 14; Wheeling, W. Va., 15; Pittsburg, 17, week.

Triality Co.: Detroit, Sept. 3; Chicago, 10, week; Indianapolis, 17, week.

## MISCELLANEOUS.

Bayliss and Kennedy's Bright Lights: Chicago, Sept. 1, week; Akron, O., 12, 13; Bradford, Pa., 14, 15, Philadelphia, 17, week; Buffalo, 24, week; Baltimore, Oct. 1, week.

Bowers and Mack Co.: Strawberry Point, Ia., 7; Edgewood, 8; Greeley, 10; Delaware, 11; Delhi, 12.

Howorth's Hibernica: Waltham, Mass., 10; Rockland, 11; Plymouth, 12; New Bedford, 13; Fall River, 14, 15.

Prof. Geo. Bartholomew's Equine Paradox: Newport, R. I., August 27, two weeks; Philadelphia, Sept. 10, three weeks; N. Y. City (Cosmopolitan), Oct. 1—indefinite engagement.

Tony Denier's Humpty Dumpty: Sterling, Ill., Sept. 11; Elgin, 27; Beloit, Wis., 29.

Oxford Humpty Dumpty: Oneida, N. Y., 8; Auburn, 10; Cortland, 11; Ithaca, 12; Binghamton, 13; Elmira, 14; Waverly, 15; Penn Yan, 17; Bath, 18; Corning, 19; Hornellsville, 20; Leroy, 21; Batavia, 22.

## CIRCUSES.

Adam Forepaugh's: Erie, Pa., 6; Dayton, O., 20; Delaware, 21; Columbus, 22.

Barnum's: Lafayette, Ind., 6; Logansport, 7; Fort Wayne, 8; Evansville, 10; Vincennes, 11; Terre Haute, 12; Danville, Ill., 13; Decatur, 14; Jacksonville, 15; Springfield, 17; Bloomington, 18; Peoria, 19; Ottawa, 20; Joliet, 21; Aurora, 22; Rockford, 24; Janesville, Wis., 25; Madison, 26; Watertown, 27; Milwaukee, 28; Fond du Lac, 29; Oshkosh, Oct. 1; Stevens Point, 2; Eau Claire, 3; Stillwater, Minn., 4; St. Paul, 5; Minneapolis, 6; Dubuque, Ia., 8; Waterloo, 9; Cedar Rapids, 10; Rock Island, Ill., 11; Galesburg, 12; Burlington, Ia., 13; Des Moines, 15; Ottumwa, 16; Keokuk, 17; Quincy, 18; Louisiana, 19; Hannibal, 20.

Barrett's: Carthage, Mo., 6; Augusta, 7; Macomb, 8; Monmouth, 10; Aledo, 11; Kewanee, 12; Princeton, 13; Canton, 14; Beardstown, 15; Pana, 17; Duquoin, 19; Cairo, 20; Fulton, 21; Covington, 22; Memphis, 23.

Cody and Carver's Wild West: Philadelphia, 3, two weeks.

Coup's: Clinton, Ia., 6; Lincoln, Ill., 9; Taylorsville, 11; Edwardsville, 12; Washington, 13; Jefferson City, 14; Sedalia, 15.

Downs': Hagerstown, 6; Martinsburg, Va., 7; Winchester, 8; Athens, O., 10; Greenville, 11; Hillsboro', 12; Madisonville, 13; Aurora, Ind., 24; North Vernon, 25; Washington, 27; Olney, Ill., 28.

Robbins': Keysville, N. Y., 10; Plattsburg, 11.

Sells: Clarksburg, W. Va., 6; Grafton, 7; Piedmont, 8; Harrisonburg, Va., 10; Staunton, 11; Charlottesville, 12; Danville, 13; Lynchburg, 14; Lexington, 15; Richmond, 17; Petersburg, 18; Weldon, N. C., 20; Portsmouth, Va., 21; Norfolk, 22; Raleigh, N. C., 24; Henderson, 25; Tarboro, 26; Wilson, 27; Goldsboro, 28; Wilmington, 29; Marion, S. C., Oct. 1; Florence, 2; Sumter, 3; Columbia, 4; Chester, 5; Charlotte, N. C., 6; Durham, 8; Greensboro, 9; Salem, 10; Salisbury, 11; Morgantown, 12; Asheville, 13; Greenville, 14; Concord, 15; Spartanburg, S. C., 17; Union, 18; Newberry, 19; Laurens, 20; Abbeville, 21; Anderson, 22; Walhalla, 24; Gainesville, 25; Gainesville, Ga., 26; Atlanta, 27.

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# TELEGRAPHIC NEWS.

Flashed to us from Everywhere.

### The Two Hunches.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, O., Sept. 5.—On Monday night Kemper's company opened their second season with A Bunch of Keys. The Grand Opera House was crowded. Lina Merville, Charles Bowers and Gene Canfield made great hits. Last night the house could not hold the crowd and many were turned away.

Annie Pixley, a Columbus favorite, opened her season at Connorli's, appearing in Zeza. A good house was followed by a better one last night.

ELMIRA, N. Y., Sept. 5.—Flora Moore's Bunch of Keys opened their season here on Monday night. There were a few hitches and consequent dragging. Nevertheless, a highly amused audience sat through the performance, and applause was continuous. Flora Moore as Teddy scored a hit. The rest of the company were good.

### The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Sept. 5.—The Devil's Auction is being well received by large audiences. In spectacular effects and costumes it meets the demand. The pantomime is very good and the ballet fair.

Fun on the Bristol is drawing only fair audiences at the Walnut. Marie Vanoni is the chief attraction. Carroll as the voluble widow is not the shadow of what Sheridan was, although a clever character actor.

Thatcher, Primrose and West's Minstrels offer an excellent performance at the Arch, which is crowded nightly. Thatcher received a hearty reception on Monday night.

Lizzie May Ulmer and a good company are playing '49 at the Opera House. Miss Ulmer is pleasing as Carrots. The Monday night souvenir programmes were very pretty. Houses fair.

Manager Kelly, of the National, has no cause for complaint. His house is filled nightly, the magnet being The Tourists.

A big crowd attended the opening of the Dime Museum. The entertainment is novel. The several floors are all filled with attractions, and the theatrical entertainment is of an excellent character.

### A Minstrel Boom at the Capital.

[BY TELEGRAPH TO THE MIRROR.]

WASHINGTON, Sept. 5.—The Barlow-Wilson Minstrels opened at the National, Monday night to a house packed from pit to dome, and several hundred were turned away. Long before the curtain rose, the sign, "Standing Room Only," was hung out, notwithstanding which the people continued to crowd into the theatre until the place was packed to suffocation. A number of ladies stood during the entire performance. It was the largest audience ever called together in this city by a burnt-cork company. They remain only three days, though would doubtless do well during the whole week.

Decks are being cleared at Ford's, and preparations made for a grand engagement week of 10th, when Thatcher, Primrose and West will be with us.

The Dime Museum was re-opened, after a short summer vacation, 3d, and was crowded night and day.

Driver's, Abner's and Comique summer gardens continue to call out crowds nightly.

Herndon Morsell left Sunday night for Boston, and, it is said, will be married on the 12th to Lizzie Burton.

### Openings at the Lakes.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Sept 5.—The season's openings are very propitious. At the Academy of Music, where Frank Mayo is representing Davy Crockett, Monday's house was a full one, too full in the upper tiers, where the sale was stopped before the curtain rose.

At the Adelphi the opening performance was greeted by a packed house. Thompson and his canines, assisted by a good variety company, made it agreeable for the large crowd.

At Wable's J. F. Ward presented Top o' the Morning to a fair house.

Business was equally good all around last night.

CLEVELAND, Sept. 5.—Boucicault had a great reception in The Shaughraun on Monday night. He is a great favorite here. The company were a little crude, as this was the first night of their season. It was Sadie Martinot's debut in Cleveland, and it was in every way flattering. She was honored with two recalls. Her Moya was an excellent performance, and pleased the audience highly.

The Academy was packed on the opening night of Little's World company. The scenic effects were elaborate, and received generous applause.

### Rival Variety Houses.

HARTFORD, Ct., Sept. 5.—The American and its rival, the Capitol, both variety theatres, opened their doors for the season on Monday night. Both were packed. The competition will be exciting. The American has long had the field to itself. The Boylston Museum company appeared at the American. The company included the Zoellette Family, Lipman Brothers, Harry Le Clair and W. J. Russell, Fred Leach and Fannie Davis. The programme was an excellent one, and the company received enthusiastic recognition.

As the Capitol the company included Georgie Kilroy, Pete Shaw, Lew Hoswell, Lilliard Bros., Annie Hart, T. F. Thomas, Alf Baker, Dan McCarthy, Lew Seaford and Hawes and Knowles. These artists gave a very good performance.

### A Compliment to the President.

CHICAGO, Sept. 5.—Last night, at the performance of The Hunchback at McVicker's, President Arthur occupied a box. At the the close of the third act Miss Mather presented the President with a bank of flowers bearing the inscription: "For the President. From Margaret Mather." The applause was deafening. Miss Mather's second week opened to a fair house. She appears as Marie Stuart to-morrow night.

Modjeska assumed the rôle of Imogen in Cymbeline at the Grand Opera House on Monday night. The performance was unsatisfactory, but there was a noticeable improvement last night. The setting of the stage was fine. The houses are large.

Nat Goodwin's new play, A Terrible Time, was presented at Hooley's to a packed house on Monday night. It was well received.

T. W. Keene is presenting a round of the legitimate at Haverly's to good business. He opened in Richard III. on Sunday, and on Monday night played Hamlet, a rôle in which he is not seen at his best. Richelieu and Macbeth are underlined.

Daisy Ramsden and J. W. Barton appeared in The Girl I Love at the Academy. The play is much better than Elliott Barnes' other productions. Miss Ramsden is a very pleasing actress and created quite an impression.

All the variety resorts had well-attended openings. Tony Pastor's company opened at the Olympic to a crowded house.

### The Queen City.

CINCINNATI, Sept. 5.—Ford's Opera company opened the season at the Grand on Sunday night, when Burnand's Blue-Beard was produced for the first time in this city to a fair audience, and was well received. Blue-Beard will hold the boards until to-morrow night, when The Three Black Cloaks will be given, followed by Rip Van Winkle, Iolanthe and Pirates of Penzance.

The Hanlons opened on the same night at Robinson's Opera House, presenting their ever-popular Le Voyage en Suisse. Last season this was the only house that kept closed doors Sunday nights. Uncle John Robinson had Sabbatarian notions then. But competition is the order of the day.

Harry Lacy's Planter's Wife opened on Sunday at Heuck's Opera House to a full house. The company is good, and the engagement deserves to be successful. King Rex Cincinnatus and the Exposition will fill the city with strangers. In fact, all the places of amusement have fine prospects of a big week's business.

Herr Schradick, the well-known European violinist, has come to take up his abode among us.

### Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

PORT JERVIS, N. Y., Sept. 5.—C. L. Davis opened his season at Lea's Opera House on Monday night. Alvin Joslin drew a packed house. The band created a sensation. His orchestra is a fine one, with several good soloists.

CHELSEA, Sept. 5.—Henrietta Chanfrau opened the regular season here on Monday night, presenting Tayleure's revised version of East Lynne, rechristened Isabel Vane. The audience was large, fashionable and enthusiastic. The play was well acted throughout.

PROVIDENCE, R. I., Sept. 5.—Barry and Fay opened to good house at the Providence, presenting Muldoon's Picnic. The engagement is for one week. An Uncle Tom company is at the Sans Souci and is drawing crowds at cheap prices.

ROCHESTER, Sept. 4.—Adah Richmond, supported by R. E. Graham and a good company, opened on Monday night in Carrots at the Academy to a fine house. The Wyndham company did not arrive in Quebec until the 2d, and were unable to get their new wardrobes and scenery passed by the Customs authorities in time to reach this city to open the Grand on Monday night. Manager Truss received a telegram from Mr. Lehnen saying that the company would be certain to appear to-night, as he (Lehnen) and Dr. Wieting had furnished the necessary security, releasing the bonded properties. The company will appear in The Great Divorce Case, to-night; Brighton 5th, and in a new comedy 6th. Advance sales indicate large houses.

SYRACUSE, Sept. 5.—The Anthony and Ellis Uncle Tom troupe did a big business at the Wieting on Monday night. Wyndham will have two big houses 7th and 8th. The sale is large. The regular season at this house will not open until the 7th. Indications point to a most auspicious opening of the Grand to-morrow night. The Richmond-Graham troupe will be the card. Workmen are busy day and night to put everything in readiness. A Madison Square company in Esmeralda play here Tuesday next, with Jefferson to follow.

OSHKOSH, Wis., Sept. 5.—R. L. Marsh, of Milwaukee, took possession of our new Opera House on Saturday on a five years' lease. He opened it the same evening with John Dillon in States Attorney, supported by the Walters Comedy company, a very weak organization. Thus, while Dillon is a great favorite and was very funny, the performance as a whole did not give satisfaction.

NORFOLK, Va., Sept. 5.—Only a Farmer's Daughter, with Adelaide Cherie as the star, played at Van Wyck's Opera House on Monday and Tuesday nights to large audiences. The receipts for the two nights reached $1,200, and this notwithstanding that many of the best citizens, with their families, are still absent at the watering-places.

NEW BRUNSWICK, N. J., Sept. 5.—We opened our Humpty Dumpty season on Monday night to the full capacity of the house. GEORGE H. ADAMS.

## Life of a Wanderer.

BY LUMPACI VAGABUNDUS.

XIII.

The next morning, after Frank had finished a hurried but substantial breakfast, for at his age the heart never paralyzes the stomach, no matter how sorely smitten, he set forth to visit his fair fellow-fugitive, big with romantic designs of flying from the world, and in some sweet solitude living on love and blackberries, according to the wont of lads of his age and temperament, but—imagine his horror when on entering the sitting-room set apart for her use, the first figure he saw was the portly presence of Father O'Hara, seated comfortably in an arm-chair and leisurely perusing the Galway *Vindicator*. Frank stood spell-bound in the doorway, and involuntary ejaculated, "By Jove!" The priest raised his head and, quietly nodding, said with a roguish smile, "Good morning, to you—you violator of the sanctuary! you bold abductor of saintly damsels—have you breakfasted yet, or was your chivalric ardor too hot to let you eat?" Here was a crushing blow—not only was the elopement frustrated and all Frank's dreams of delight rudely dispelled, but his heroism was treated with mockery; he had not even the bitter satisfaction of making his conqueror angry. He was looked upon merely as a mischevious boy, and just in proportion as his inner consciousness accused him of the heinous crime of being a young man, so his gorge rose at the idea. However, Father O'Hara was so completely master of the situation that there was nothing left to do but to grin and bear it as best he might. As he stood sheepishly twirling his hat, the priest went on: "Now, young fellow, if you were a man I'd have something to say to you that might make you feel not quite as snug as a bug in a rug; but as you're nothing but a boy, although I'll admit a very dangerous boy, I'll only tell you that you are a very foolish boy as well, for you have exposed yourself to a very great danger. Let me inform you that the girl you so gallantly rescued from the cruel fiends that were going to torture her—with parental care and loving kindness—is a ward in chancery, who took the white veil at her own special request, and who, at the expiration of her year of novitiate, is as free to walk out of the convent as you are yourself; but, faith, if the Lord Chancellor was to hear of your escapade you would be in a place that you wouldn't be free to walk out of for a considerable space of time. Do you happen to know what the penalty for abducting a ward in chancery, and clandestinely removing her from the custody of the legal guardians appointed by the Lord Chancellor, is?" Frank, totally submerged in this tide of words could only mutter "Imprisonment." "Just so," remarked the priest; "that's what is the matter. Now see here, my boy. I know your people, and I've got the young lady back, and your conduct, though that of a fool, has been likewise that of a gentleman, and although of course the Sisters will never receive Miss Mary Ffrench, of Swainstown, as a postulant for the religious life after such an *esclandre* she shall come back as a pupil till her majority, when you have my full consent to woo and win her if you can; and for this bit of a lark, why, the least said the soonest mended. Give us your hand, my lad, and good-bye to ye." As one spell-bound, Frank put his hand into the massive paw of his clerical friend and simply said inquiringly, "Mayn't I see Miss Ffrench before I go, Father O'Hara?"

The good priest's countenance expanded with an amused smile as he replied: "Well, you have a very refreshing amount of cold cheek, my young friend; but as you told me you had been a midshipman, I suppose 'custom hath made it a quality of easiness;' but I think we shall have to dispense with a formal leave-taking—especially as the young lady is by this time safe back in the convent; where, by the way, we will have to try and educate our pupils without the valuable aid of Mr. Frank L'Estrange." And thus ended Master Frank's third essay in the art of Love. By the next coach he returned to Dublin, depressed and humiliated; ashamed to show his face among his musical associates, who laughed at him most consumedly.

Meantime a younger brother of Frank, who was following the only line of business then possible to the son of a gentleman in Ireland, the wine trade, had got very seriously mixed up with the Young Ireland party, and, naturally, Frank was again led into the whirl, more for want of something to distract his mind from the stinging sense of defeat and humiliation consequent on his abortive attempt at convent-breaking than from any very warm feeling of patriotism, which his former experience had somewhat cooled, and he resumed his efforts in the cause of freedom; but alas! it was too late. Mitchel, the brain-piece of the movement, was in jail. Meagher, the mouthpiece of the movement, was speechifying and touring afar the most of Irish patriots of the Celtic race, who have ever taken the ornamental part in the patriotic play and left the real work to those humanists who have from time to time been so foolish as to trust in the co-operation and loyalty of a people of whom it was truly said by one of themselves, that "if you put one Irishman on a spit, you will always find another to turn it." Smith O'Brien was getting ready for his famous "Battle of the Cabbages," and public feeling was pretty equally divided between folly and fear. On the day when John Mitchel was unceremoniously taken by a corporal's guard of soldiers, out of the prison, driven through the streets of Dublin and put on board of the *Shearwater*, in the middle of the Lilly River, and in the face of thousands of drilled and armed men all sworn to rescue and defend him, who, when the supreme moment for action came, stood like whipped curs, while the only man that could have saved their petty lives was taken from them to exile, Frank and his brethren, one of whom was also a sailor, though a younger one than Frank, lay off in the *Nautilus*, about a stone's throw from the *Shearwater*, and looked their last on the "noblest Roman of them all." The English-blooded, Unitarian-creeded, Orange-educated, John Mitchel, as he painfully, but cheerfully climbed the side ladder of the *Shearwater*, hampered by the felon's chain that bound him hand and foot, and looked around upon the deserted quays of a town, that by its cowardice and suspiciousness on that day put itself out of the list of places that deserve their freedom, and wondered at the absence of the men who had sworn to succor him, and who, had they been of any other race, would have torn him out of the hands of the guard of soldiers and the crew of the *Shearwater* by main force, but who, being what they were, kept dastardly away and deserted their leader, some of them afterward passing over to America, that *refugium peccatorum*, where they defiled that clear stream of freedom with the mud they delight to wallow in, while others stayed at home to develop into dynamite warriors, Phœnix Park murderers and the like.

Mitchel being gone, things were very black, and a strict system of spying was put into practice by the police. Among the rest, Frank began to notice that he was shadowed, for despite his youth and consequent insignificance, the fact of his belonging to a hitherto notably loyal, even Orange family, with no drop of Celtic blood to adulterate the Norman ichor that ran in the true blue veins of its members, and the still more damning circumstance of his having served her Majesty, rendered him an object deemed of sufficient importance to be well watched. At last a well-known face began to grow more familiar still by reason of constant appearance. Whether Frank went to theatre, church or tavern, there also was John Thompson, erst a footman in Captain L'Estrange's household, afterward a policeman through Captain L'Estrange's interest, and last a detective by his own acuteness and sagacity. Fair weather or foul, John Thompson's shrewd but not unkindly countenance began to be ever present, like Sheridan Knowles' immortal Hunchback. "The snow was on a level with the hedge, but there was Master Walter." At last Frank became nervous. The man's perpetual presence haunted him as the nightmare pursues the pork-suppered victim with its ghastly presence. He felt like Damocles with the sword suspended over his head by a single hair, or Sisyphus with the rock ready to roll back, or any other hero of antiquity in one of those unpleasant fixes that we read about but seldom see. And with the direct dealing of a sailor, he determined to cut the Gordian knot. Wherefore, the next time that John Thompson gave him respectful greeting he accosted him thus:

"Look here, John, you've eaten my father's bread, and worn his livery; don't sell me in reward; but tell me what the devil are you following me for?"

Thus directly appealed to, John Thompson hesitated. He hummed and hawed and was evidently puzzled. Like Desdemona, he "did see before him a divided duty." At last, after much inward struggle, he spoke in the half Scotch, half Irish dialect of Belfast, from which Pope-hating city he hailed:

"Ah'm no fallerin' ye, Masther Frank; but awh'll jist tall ye hwat, the sooner ye're out o' Irelan' the bether fer y'ere halth. It's a' up, ye ken; a nod's as gude's a wink till a blin' horse." Frank took the hint, however uncomplimentary the comparison, and two days after with brief leave-taking to the old father and young sister, the three lads took passage in the good ship *Fingal*, bound for New York with emigrants.

The *Fingal* was one of those pine-built North American ships that, as the sailors used to say, was built by the mile and cut off to suit purchasers. She had but one suit of canvas, and none of the best either, insomuch that there was always a sail on the deck being patched or otherwise repaired. There was no cabin save the captain's, in which our adventurers hired a share. There were fifteen hundred emigrants of all ages and sizes and both sexes. The provisions were salt beef and pork and hard tack or brown sea-biscuit. In fact everything was as bad as poverty and recklessness could make it. The only excellence the old hulk of a vessel boasted was her commander, Captain John Black. He was a fine, handsome, manly sailor of about fifty, with a heart as big as a bullock's and twice as soft, and a tongue as thick as a two-inch plank.

As the ship lay alongside the quay for the more convenient reception of her human cargo previous to hauling out into the stream, Frank, going forward, was aware of an elaborately nautical figure, which, in full panoply of pea-jacket, Flushing trousers of abnormal width, tarpaulin hat and sea-boots, reclined against the windlass, showing a very white and delicate pair of hands and a pea-green face, evidently in the first qualms of incipient seasickness. Frank, attracted by the discrepancy between the costume and the wearer, stopped to look, and beheld a rather prominent leader of doughty revolutionists, evidently employed in the romantic pastime of escaping in disguise from the minions of the tyrant. Frank could not resist the impulse that seized him to step and console the penitential patriot.

"For Heaven's sake, go below and put on your own clothes!" said he. "Who the devil would ever take you for a sailor with those hands and that face?"

The Fenian hero started. He evidently had flattered himself that his disguise was as impenetrable as it was romantic, and gazed nervously at the speaker.

"Oh, don't be frightened," quoth the latter; "I'm in it too. Go below and take off the Black-eyed Susan rig, and you'll be all right. We're too thoroughly licked and the Government is too jolly glad to get rid of us so cheaply to take any trouble to catch us on the fly."

"Do you really think so?" queried querulously the Red Republican. "I think I will take your advice"—which he did with utility in Frank's berth, a spare bunk in which was allotted to the modern Brian Boroimhe, who in after years became a shining light among the Hibernian rulers of the Empire City, and a leader of the "Erin go unum e pluribus brugh" school of Hiberno-Americans, who, in default of a country of their own to exercise their talents for misrule in, are good enough to come over and show us the best way "not to do it."

In a drifting sleet the *Fingal* and her cargo of live stock bade farewell to their native isle, which sank in the haze. A wail of grief went up from the steerage passengers as the Hill of Howth disappeared and Brayhead sank beneath the horizon. Even Frank, though inured to travel, could not help feeling that he was leaving country, friends and kindred to tempt an unknown fate in a strange land.

The "last glimpse of Erin" was most characteristically marked by a little matter that occurred just as the land sunk below the line of sight of the patriots who were "leaving their country for their country's good." A ship hove in sight and signaled the *Fingal*, which returned the stranger's greeting by hoisting her ensign and then hauling it down again. The Red Republican hero advised himself to spit upon it in democratic contempt for the "felon flag," whereupon Frank incontinently knocked him down. Thereupon the R. R., arising with a black eye, demanded wherefore a brother conspirator had thus assaulted him. "Because, d——it," responded Frank, irate, "I've served under that flag, and though I may fight against it, d—— me if I'll see anyone insult it."

Whereupon the R. R. was much amazed, but in future wisely refrained from invidious remarks about the "flag of England," which most people hold, with Frank, may be bad enough to quarrel with, but too good to despise. And so they fared on through fair weather and foul, and even like the star of empire, westward took their way.

(*To be continued.*)

## Cheerful Views for the Actor.

Entering on a new season, it is supposed, from the prognostics, that the profession will require all their philosophy to carry them through. Although we will not interpret the prognostics, we can say that upon no class of artists or artisans could the call be made with better promise of a satisfactory report than from the actors.

From them, with rare exceptions, might be expected the response made lately by General Grant to an intimate friend who asked him what he was seeking after. The hero's answer was, "To get what comfort I can out of home and life." That the extremes are not very far apart is shown in the corresponding advice of the old lady to her young escort at a picnic, "My son, take a little comfort every day."

This we take to be the wise policy of the profession; actors are generally philosophers, and have good reason to be. The choice of his pursuit we take to be a happy selection. In the first place, he lives habitually in an atmosphere of elegance, romance and art. Who are his companions? Ideally, kings, scholars, poets; in the reality, his daily comrades are good fellows, boon companions, men and women of *esprit* and of more than ordinary social resources. They dress well—notably so; they live well; for where delicacies of art and ornament, the niceties of the cuisine, the road, the horse, the seaside and the mountain resort, there will you come upon the sons and daughters of Thespis. More than all, they talk well; nowhere will you find the spice of conversation, the glow of good-fellowship more bountifully supplied and more gratefully enjoyed than in a company of actors. The pursuit, the variety and the life of his business tones him up.

Wherever they go, they may be said to be attended by a noble and splendid retinue, they are never solitary. In the depths of the woods they are enjoying the forest of Arden, with their fellow-philosopher Jaques. On the beach they have the romantic ship's company in the Tempest. Lady Teazle carries with them, and Miss Hardcastle rules upon them at their will. Why should the world envy Tilden or Jay Gould their fortunes and lifeworlds? Mrs William K. Vanderbilt may give her fancy balls lit up with diamonds, but they cannot outdo the Midsummer Night's Dream, with Titania and her fireflies. In the actual world, wherever the player goes, he meets congenial company; the patrician are all of one guild, and the members of no trade, calling or art are so harmonious and social as are the brothers of the stage.

We have asserted that actors are philosophers; they do not undertake to reform the world nor to turn it topsy-turvy with patents and new-fangled inventions. They take it as they find it—in a word, with Margaret Fuller, as reported by Thomas Carlyle, they accept the universe. In aid of their perpetuity in habits and manners and their symmetric comity, the players form a community by themselves, and those who are constantly hammering on the influence of the theatre upon the public minds should sometimes consider its influence upon its own professors. A bad play is worse in its belittling effect upon the actor than upon the audience; and it is to the prevailing current of excellence in the plays performed that the grade of the profession is maintained at a high mark.

As the Theatre continues itself by its own excellence and the sound judgment and good character of its followers, whatever betide, let the profession be of good cheer. It cannot be set aside, nor can casualties and reverses permanently obscure its lustre. As the sun, despite clouds and overcasts, shines continuously, so will the stage show itself at all times, emerging in every season upon the public view, heralded and accompanied by its faithful harbingers, the actors.

## To "My Lady."

You came to my life like a ray of God's light,
When my soul was immersed in the blackest of night—
When my weary, worn brain was on memory's rack—
When I feared for the future and dared not look back—
When the past was a dead-house, the future a pall—
When I doubted existence—God, devil and all—
You came and you wiped the sin-sweat from my brow
With your own loving hand—Oh, where art thou now?

You came to my life—oh! so pure and so fair,
And before your eyes' watchfires' fled wolfish despair;
The sweet lips said, Sophists and cowards complain,
That a labor of love is e'er labor in vain.
Thy teachings were perfect, as my life would prove
Had you taught me no more, but you taught me to love,
And kneeling to Him, all His grace to allow,
Why thy heart was the altar—Oh where art thou now?

You came to my life like the Heaven-blessed dove,
And you brought me a branch from the olive of love,
And you planted it deep in my innermost heart,
And 'twas fed with your tears till its life 'gan to start,
And its green leaves brought peace and sweet rest to my mind,
And the future was clear, the past flung far behind;
And you led me to Christ and you taught me to bow
There in meekest submission. Oh, where art thou now?

You came to my life, and your soul, bright and clear,
Like Mary's, in purity, God-bound from fear,
Made a home in the heart of your own olive tree,
And sang my soul songs of a far-sounding sea,
Where angels sing ever and ever and e'er,
Where hearts are Æolian, Christ's breathing the air,
Where the Lamb will His chosen with heavings endow,
Where each heart finds its treasure. Oh, where art thou now?

RICHARD FOOTE.

## "The King of the Dudes."

Charles Frohman, of the Madison Square Theatre, loves a joke as well as the next one. While on a visit, recently, to Denver, and needing a little rest, he took occasion to run up to one of the many adjacent mining towns. Hardly had the manager registered when the card of a local newspaper man was placed in his hand.

"How are you?" remarked the affable manager.

"Are you Mr. Frohman, of the Madison Square Theatre?" asked the rural scribe.

"I am one of them," replied Mr. Frohman. "What can I do for you?"

"Oh, nothing specially. Just thought you might have some news."

"Nothing that I know would interest your readers. We dudes never know anything."

"Are you a dude?" inquired the astonished reporter.

"Oh, yes," replied Frohman. "Don't I look like one? Get on to my make-up. I'm considered the King of the Dudes in New York. Excuse me, I'm just about taking my lavender bath."

The newspaper man took a mental photograph of "the dude." He went away, wearing a puzzled expression. The next morning the following account of the visit made its appearance in the local columns of the *Times*:

KING OF THE DUDES.

"Our city was honored yesterday by the advent of Charles Frohman, Esq., of New York, of the Madison Square Theatre. Our reporter called at the Grand Central Hotel and sent up his posteboard. A polite invitation was extended to waltz up. Mr. Frohman, who is a pleasant little gentleman, received our reporter in an affable way, and after delivering himself of an oration about the beautiful country, we asked him if he had any news, to which he replied in the negative, adding that dudes never know much. Our astonished reporter inquired 'If he (Frohman) was a dude?' 'I am,' was the reply; 'Down East I'm called the King of the Dudes.' There was nothing very extraordinary about this dude. He wore a flaming red scarf, but otherwise his make-up was like other mortals. His coat looked as if it had been cut with a circular saw, while his pantaloons were as baggy at the knees as any old miner's. As the gentleman was just about taking a 'lavender bath,' whatever that may be, our reporter retired. If Mr. Frohman is a dude, we are at a loss to understand what an infernal racket the Eastern papers have been kicking up about dudes. We rather like them."

William Stafford's complete company is as follows: Julius Scott, James H. Mahoney, C. F. Tingay, Alfred M. Low, Harry Dickson, C. T. Andrews, Harry Hallon, W. H. Bokee, Evelyn Foster, Mattie Wood, Ada Corey and Josephine Maitland. Willis Ross, manager. Ed. Whitney and James H. Seton, assistants. The repertoire will be Hamlet, Romeo and Juliet, Othello, Marble Heart, Don Cæsar de Bazan, Richelieu, Katherine and Petruchio, Lady of Lyons and Merchant of Venice. A feature of this company will be fine costuming. Evelyn Foster, the leading lady, is a new acquisition to the stage, having made her debut in Chicago this Summer.

—The New Brunswick, N. J. Knights of Pythias are to be benefited to-day by a performance of Damon and Pythias, given by the following well-known professionals: Leslie Gossin, Frank Weston, Charles S. Dickson, H. A. Weaver, George C. Jordan, I. N. Glover, Alexander Fisher, Amelia Watts and Mrs. George C. Jordan.


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